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South Carolina Arts Commission-Long Range Planning

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Abstract: The South Carolina Arts Commission is a state agency (partially funded by the National Endowment for the Arts) working to promote and develop all the arts for all the people throughout the State of South Carolina.

At the completion of its second year of operation, the Commission felt the desirability of a thorough evaluation of the work it had begun and was doing and in the light of this evaluation a look at directions it might take in the future.

This report details the three steps taken to accomplish this end.

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Explanation of Planning Program

During the summer and fall of 1969 the South Carolina Arts Commission, having been in operation for two years, decided to undertake an evaluation and long-range planning program. The techniques for planning how to accomplish these tasks could most properly be termed "organized ignorance". No precedents had been set and it was up to us to determine such matters as how many evaluators to include (and what sort of backgrounds would be most valuable for this kind of endeavor); how much time should be spent in each part of the process; how much preparation would be necessary or desirable for visiting experts; and how structured each of the sessions should be.

We decided to carry out the program in three parts.

Evaluation Team

First, the panel of five visiting evaluators, all state arts council directors, would visit Columbia, meet with the Executive Director and the Assistant Director of the South Carolina Arts Commission, at least one Commission member and any others they wished to interview. It was intended that the panel review all phases of the operation of the South Carolina Arts Commission during its short period of existence. These included publications; office set-up, staff; size and make-up of the Commission itself; the Commission committee structure; and every aspect of programming.

South Carolina Arts Commission

The second phase of the program would involve the entire Commission which would receive the recommendations and comments of the evaluation team, react to them and discuss long-range Commission objectives and programs which might be implemented. As a starting point the Executive Director drew up a list of possible programs for the Commission's consideration. The Commission was to react to this list adding, subtracting or changing, and eventually placing programs in some order of priority.

Long Range Planning Committee

For the third phase of the program, a new panel of experts was to be brought in. This group would include one member of the previous evaluation team, one state director who had not been with the evaluation team, two representatives of the national arts scene, a representative from the State Budget office, a representative from the Commission, the director of the State Division of Planning and Grants and others. It was intended that this group take the objectives and priority listing of programs set forth by the Commission and from them develop a six-year plan.

This was our plan. Our hope was to come out of it all with a blueprint for the operation of our Commission for the next six years. The results of this program are to be found in Section V, Conclusions.

Duties of the Arts Commission

The duties of the Commission shall include but not be limited to the following:

(1) To stimulate and encourage throughout the State the study and presentation of the performing and fine arts and public interest and participation therein;

(2) To make such studies as may be deemed advisable of public and private institutions engaged within the State in artistic and cultural activities, including but not limited to music, theatre, dance, painting, sculpture, architecture and allied arts and crafts, and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts to meet the legitimate needs and aspirations of persons in all parts of the State;

(3) To take such steps as may be necessary and appropriate to encourage public interest in the cultural heritage of the State of South Carolina and to expand the State's cultural resources; and

(4) To do such other things as may be necessary to carry out the provisions of this act.

To improve the quality of life in South Carolina by making it possible for every resident of South Carolina to have the opportunity of exposure to and participation in quality arts programs.

To develop new audiences for the arts from a broad base of the population.

To improve the quality of arts education in South Carolina schools and increase opportunities for student participation in arts groups and activities.

To help develop excellence among amateur arts organizations, and, when it becomes financially feasible, to help develop professional arts organizations with residence in the State and/or the region.

To undertake a program of public education concerning the value of the arts in order to create a more receptive climate for their acceptance, enjoyment and proliferation.

To provide a complete central resource center of arts information on South Carolina art, artists, arts organizations and institutions.

To develop a market for the arts in South Carolina so that our most creative citizens will be able to make a living in the arts and remain in the State.

To insure that art owned by the State is properly used and cared for.

Programs of the Arts Commission

Budget Projections for the Arts Commission

		Fiscal Year Ending					
		1970	1971	1972	1973	1974	1975
I.	Administration	\$52,773	\$60,530	72,029	\$80,000	\$92,000	\$100,000
II.	Arts Organization and Artist Development	\$73,890	\$85,397	\$112,433	\$130,000	\$145,000	\$160,000
	Consultants						
	In-Service Training						
	Personnel Development						
	State Art Collection						
	Teacher Training Workshop						
	Small Community Development						
	Special Projects						
III.	Audience Development	\$26,618	\$34,000	\$41,500	\$50,000	\$60,000	\$70,000
	Performance/Exhibits						
	Statewide Arts Awards						
	Special Projects						
IV.	Arts Education	\$14,835	\$29,490	\$75,110	\$95,000	\$115,000	\$140,000
	Public Service Spots						
	In-School Concerts						
	Visiting Artists						
	Arts Camp/School						
	Special Projects						
Totals		\$168,151	\$209,417	\$301,072	\$355,000	\$402,000	\$470,000



Evaluation Team

Introduction

The following information is reproduced for whatever benefit it might be to other state agencies or, specifically, arts agencies of other states which might be planning a similar project.

The material contained in this section is the result of a three-day evaluation session held in Columbia, South Carolina on June 17, 18 and 19, 1969. Executive directors of five state arts agencies were asked to come to Columbia to review the total operation of the South Carolina Arts Commission in its first two years

of existence. Those who participated in the evaluation were Norman Fagan, West Virginia; Anthony S. Keller, Connecticut; Robert Marchand, Maryland; Dean A. Myhr, Minnesota and Curt Schwartz, Oklahoma.

After two-and-a-half days of deliberations, the Evaluation Team met with the South Carolina Arts Commission in one of its regularly scheduled meetings and made an oral report. This gave the Commissioners an opportunity to ask questions and the Evaluation Team an opportunity to elaborate on their comments and recommendations. This evaluation is considered the first part of a three-part long range planning program.

Agenda

June 16, 1969	State Directors arrive
June 17, 1969	
8:45 a. m.	Pick Team up at motel
9:00 a. m.	Begin orientation and discussions Room 201 - 1001 Main Street
12:00 p. m.	Break for lunch - Capstone House Meet with Adger Brown, "The State" Newspaper
1:30 p. m.	Resume discussions
5:00 p. m.	Adjourn for the day
7:30 p. m.	Pick Team up for dinner
June 18, 1969	
8:45 a. m.	Pick Team up at motel
9:00 a. m.	Resume discussions Chamber of Commerce Board Room
12:30 p. m.	Break for lunch
1:30 p. m.	Resume discussions
2:30 p. m.	Interview with Carol Saunders, Visual Arts Committee
3:00 p. m.	Discussions resume
5:00 p. m.	Adjourn for the day
5:15 p. m.	Sightsee Columbia area (optional)
8:00 p. m.	Pick Team up at motel for dinner with Commission Chairman
June 19, 1969	
8:45 a. m.	Pick Team up at motel
9:00 a. m.	Resume discussions - Room 201
11:00 a. m.	Recap discussions and draw conclusions and recommendations
1:00 p. m.	Lunch and meeting with Commission at the Columbia Museum of Art
5:30 p. m.	Adjourn for the day
6:00 p. m.	Cocktails at the home of the Crafts (Commission member)
June 20, 1969	State Directors depart

Evaluation Outline

1. Review beginnings and development of SCAC
2. Review publications
3. Review office set-up, growth, assignments, etc.
4. Review Project development - maps, slides, etc.
5. Review project handling
 - a. invitations to submit
 - b. dates for submissions
 - c. amounts
 - d. geographic distribution
 - e. distribution by arts
 - f. Executive Director review and Commission
6. Review Commission make-up
 - a. members' qualifications
 - b. men vs. women
 - c. enough members - too many?
 - d. Is time well spent?
 1. project approval
 2. policy and planning
7. Review policy established to date
8. Review SCAC attitudes to date toward
 - a. publicity
 - b. lobbying (state and federal)
 - c. programs for underprivileged
 - d. exceptional child programs
 - e. programs for youth and/or aged
 - f. educational programs
 1. elementary
 2. secondary
 3. college
 4. arts organization or institution
 - g. development of local arts councils
9. Discuss administrative and programming successes and failures
10. Discuss committee set-up
- 10

What Should Come Out of These Meetings?

1. Consensus of group on performance of agency on each point
2. A listing of weaknesses - areas where we might be doing a better job
3. (If time permits) Recommendations for alleviating deficiencies

Evaluation Team Report and Recommendations

The first thing we would like to do is congratulate the Commission for its program and indicate very definitely that many of the points that we're making right now, we do not practice, individually, at home, but in theory these are items that we feel are valid and should be practiced by all of us. Also, we feel that the Commission is to be commended for taking the initiative to bring five people in for an evaluation of its operation.

1. After reviewing the Survey Report, we feel that the original document did not collect the pertinent and specific information . . . the hard data as to facilities, programs, communities and organizations. If this material has not been collected to date, it would be strongly recommended that this information must be obtained for future programming.
2. If the arts newsletter/calendar is to continue, we would recommend an investigation of the possibility and feasibility of separating the news/letter from the calendar and perhaps designing a new format for the calendar. You should also investigate the possibility of expanding the distribution of all your mailings, particularly the arts newsletter.
3. We strongly recommend that the Commission retain one outstanding professional designer to design and execute all publications to insure continuity and continuing excellence in design.
4. The Executive Director should be concerned with the following:
 - a. Continuing personal contact with arts institutions and organizations and communities throughout the state.
 - b. Develop personal liaison with the top echelon of the major institutions within the state (colleges, universities, galleries, symphonies, etc.) and agencies outside the arts whose services and facilities can be utilized to further the aims and goals of the Commission. To continue to develop dialogue with such agencies as the Industrial Development

- Board, the Department of Parks, Recreation and Tourism, and the Department of Archives.
- c. The Director should be actively involved in planning, execution and evaluation of all projects supported by the Commission. We have three major items here; planning, implementation and evaluation. The Executive Director must be responsible for planning. Implementation should be by the Executive Director, the Assistant Director and program people, evaluation should be a collective effort.
 - d. The Executive Director definitely should be free of all routine administration. This function should be performed by the Assistant Director.
5. Investigate the possibility of extending the service of the public relations specialist (Sally) in terms of providing technical assistance to local arts organizations.
 6. Most important, we would encourage the Commission to establish definite needs and priorities. We therefore recommend that program design emanate from the Commission, rather than soliciting isolated projects and proposals. It is very evident that the various art disciplines are well represented on the Commission and therefore the Commission is well qualified to create such a program design.
 7. Following are examples of some areas in which programming might be initiated.
 - a. Rural arts programs
 - b. Programs designed specifically for elementary, secondary and higher educational.
 - c. Teacher education.
 - d. Program in the humanities: a study and record of the culture of the Gullah people of coastal South Carolina. We feel the National Endowment for the Humanities would be most receptive to a proposal for such a project.
 - e. Expanding the touring art exhibit programs to areas of the state that are not served by major visual arts institutions.
 - f. Investigate programming with the many military installations.

- g. Study the possibility and feasibility of establishing professional resident companies in the performing arts.
 - h. We would encourage cooperative planning and implementation of a children's gallery program possibly originating with the Columbia Museum of Art co-sponsored by the Commission and the Junior League of Columbia, possibly in conjunction with the Tricentennial observance next year.
 - i. Program in the environmental arts, i. e., Commission representation in such studies as the Doxiadis Study and development of the Capitol Complex.
8. Commission make-up
- The number of Commission members is fine and is a very workable size group. We feel that it is desirable to have additional representation on the Commission in the future from the following: Business and Industry, Secondary Education, minority groups and youth.
- 9. It appears that programs were conceived and implemented from applications received by the Commission. We feel very strongly that the program design should emanate from the Commission. We are recommending a shift from out-of-house to in-house programming.
 - 10. We've been informed that, to date, an effort has been made to minimize the amount of publicity pertaining to Commission-supported projects and activity. We feel strongly that it is now time to initiate a well-designed publicity program.
 - 11. We would like to compliment the Commission on receiving a considerable budget figure without spending a great deal of time generating support. However, we feel strongly that this situation is not going to continue and you will have to institute an active program of legislative relations both on the state and national level [The Commission's attention is directed to the paper published by the North American Assembly of State and Provincial Arts Agencies].

- 12. The Commission is to be commended on its Affiliates program. We strongly urge them to expand this program and also to continue its work in the development of local arts councils where it appears desirable.
 - 13. The desirability of advisory panels in the various art disciplines differs from state to state. In certain states Commissions are composed primarily of lay people. In that case, it is extremely desirable, or appears to be so, to appoint advisory panels in the various art disciplines to enable a collective, professional viewpoint to be presented to the governing board for its consideration. In other states, such as in South Carolina, the Commission is composed of a number of professionals from the various disciplines. It would seem to us in this case that the Commission might actually perform the function of an advisory committee. There is a potential danger of being regarded as the "in" group.
- We suggest that consideration be given to developing lists of advisors upon whom the Commission can call on an *ad hoc* basis and that such a list be considered as an alternative to the establishment of permanent advisory panels. An example of persons called together on such an *ad hoc* basis is the currently established Art Selection Committee, which seems to be doing an outstanding job.

Four final items that we should like to cover are:

1. Discretionary Fund

The Team recommended that the Executive Director be authorized to expend funds within any Commission approved project at his discretion. For example, expenditures for technical and consultative services should be made at his discretion without referring each request to the Commission.

2. Legislative Representation

Several State Councils include duly appointed members of the State Legislature who serve as



full voting members of the Council. The Team recommended that the South Carolina Arts Commission investigate the relative merits of including perhaps one member from each House on the Commission. In the case of Maryland where two legislators are appointed to the Council, the results have been most satisfactory.

3. **Bricks and Mortar**

The Team recommends that although expenditures on Bricks and Mortar should remain at a very low priority, the Commission should retain sufficient flexibility so that it could make such an expenditure if circumstances warrant.

4. **State Supervisor for Art Education**

The Team recommends that the Commission use its influence to initiate an active campaign to have the State Board of Education engage a State Supervisor for Art Education. Organizations such as the Junior League and the AAUW could provide strong support in such a campaign.

Norman Fagan
Executive Director
West Virginia Arts and Humanities Council

Anthony S. Keller
Executive Director
Connecticut Commission on the Arts

Robert Marchand
Executive Director
Maryland Arts Council

Dean A. Myhr
Executive Director
Minnesota State Arts Council

Curt Schwartz
Executive Director
Oklahoma Arts and Humanities Council

A Hindsight Look at the Evaluation

This time we planned two full days of discussion; the third morning for summarizing and a third afternoon for meeting with the Commission and reporting to them. I believe if I had it to do again and if it were possible, I would ask the Evaluation team to meet for two and one-half days of discussion; the third afternoon devoted to summary and condensation and the fourth morning for drawing up conclusions and recommendations. The fourth afternoon would then be in session with the Commission members.

We were pushed for time to summarize and draw conclusions on the third morning and have them typed up so that a formal report could be made to the Commission on the third afternoon. This was the case despite the fact that our discussions continued right through lunch on each of the first two days and into the evenings. I definitely feel that worthwhile discussions can be sustained for three full days without repetition and/or lessening of interest by the participants.

I would select participants in the same manner as was done this time. Some of the participants I knew, some I had not known before they came to Columbia. Some were from small states, some from large, some from poor states, some from wealthy; one was asked because his state programs were very similar to those of ours in South Carolina and I felt that he would have a clear understanding of our problems. All were invited on the basis of what I knew or had heard about their programs and their personal dedication to their jobs. I think it was important that most of our states operate in the same general budget category so that we could relate pretty well to one another's situation.

I would again try to have some sort of general orientation to start out the week so that each visiting evaluator would have a broad general idea of what the State is like. I would spend more time with whoever was doing the orientation to make certain they understood what the purpose of the meeting was and so as little time as possible would be spent in effective orientation.

I would again have the Evaluation team meet in the Commission offices or close to them on the first day so that they could see the physical facilities, meet the staff and get a general idea of the magnitude of the operation. I would also again move the meeting to another location on the second day for the sake of variety and perhaps to a third location on the third day of discussions (or maybe back to the Commission site again).

If I could afford it I would probably have a court reporter in to take down all the proceedings. In lieu of that, however, I would certainly again have a capable member of the staff in to take notes of the meeting as it progressed. We found the notes of our meetings to be very helpful when going back through the discussions and coming up with a summary and conclusions.

I think that on another go-round, I would plan some social events for the Evaluation team but make sure that I didn't wear them out. In my zeal, I probably continued the discussions too far into the evenings before, during and after the social events. I would again build in as much spare time as possible for relaxation, swimming, etc.

I would again send minutes of one or more Commission meetings and one each of all recent publications in advance of the visit so that evaluators could get some idea of what we are all about before they arrive.

David C. Sennema
Executive Director
South Carolina Arts Commission



4

South Carolina Arts Commission Participation

Introduction

The South Carolina Arts Commission members were brought fully into the process of planning for the future of the Agency. In addition to being briefed by the Evaluation Team, they spent a full day discussing objectives and programs for the future.

An outline of programs considered, proposed objectives and the notes of the Commission's planning meeting follow.

Objectives of the South Carolina Arts Commission

1. To make it possible for every resident of South Carolina to have the opportunity of exposure to and participation in quality arts activity.
2. Concentrate our major efforts on the "under 21" groups.
3. To help develop excellence among amateur arts organizations, and, when it becomes financially feasible, to help develop professional arts organizations with residence in the State and/or the region.
4. To change some adverse attitudes about the arts in order to create a more receptive climate for their acceptance, enjoyment and proliferation.
5. To strengthen local arts organizations toward the end of their becoming self sustaining.
6. To provide a complete central resource center of arts information on South Carolina art, artists, arts organizations and institutions.
7. To help develop larger audiences for the arts from a broad base of the population.
8. To provide a market for the arts in South Carolina so that our artists will not find it necessary to go elsewhere to make a living in their chosen field.
9. To insure that the best care is given and use is made of art owned by the State.

Twenty-two Possible Programs to Consider for the Next Five Years With The South Carolina Arts Commission

1. Working with AIA in developing legislation for arts money being included in State building.
2. Establishment of state office art lending service. Works of South Carolina artists.
3. Concert bands for adults.
4. Incentive program for establishing or developing endowment funds.
5. Organizing a statewide youth arts commission.
6. Personnel "refresher" program. To send arts personnel to appropriate workshops, conferences, seminars, to refresh their perspective. Matching basis.
7. Museum apprentice program.
8. Governors Awards for excellence in the arts.
9. Commissioning book on community art shows. Proceeds to Commission.
10. "Merchandiser" to feed ideas to local arts organizations.
11. State Visual Arts Supervisor.
12. Graphic Designer on retainer or per job basis.
13. Expansion of "Affiliates" program.
14. "Young Audiences" type of program.
15. Feasibility studies of resident professional companies, orchestras, etc. in State.
16. Pilot program in environmental art. Architecture and/or sculpture.
17. Pilot program of artists in residence, elementary, secondary, college and community.
18. Taking over and/or developing real property arts facilities, museums, theatres, etc.
19. Building an administrative headquarters for SCAC which would be a real showcase for State Government. Designed by Clemson School of Architecture.
20. Development of a high school for the arts, a summer school/camp for the arts.
21. What do we do about history?
22. Purchase and operate artmobile and/or showmobile?

Excerpts from Minutes of Commission Meeting Pertinent to Evaluation and Long-Range Planning

*"F" numbers refer to the twenty-two programs listed on the preceding page.

July 16, 1969

Some Possibilities to Consider for the Next Five Years with the SCAC:*

F-1: State Building/AIA:

Comment by Dr. Craft: Should design of new state office complex have SCAC supervision, as consultants in art and architecture?

F-2: State office art lending service:

(Dr. Craft): How about achieving custodianship of state-owned artwork? (For example, the painting, by John Singleton Copley, of South Carolina's first Chief Justice.)

(Dean McClure): Another example is the Clemson collection from when he served as minister to Belgium.

"Why not a survey of such S. C. -owned artwork?"

Should not such art be cataloged? By someone with sufficient background to assess the works' condition and make 35mm photos.

How about a central cataloging and lending agency?

(Mr. Glenn): This should require **legislation** (to acquire and control such pre-existing state-owned art).

(Dean McClure): Would Sen. Zeigler be a likely one to do this?

F-3: Concert bands for adults: Lukewarm receptive attitude.

F-4: Endowment funds incentive program:

(Dr. Freeman): Is this a function of the proposed Foundation rather than the Commission?

(Mr. Glenn): We'd need to do a public education program on endowment. The program might include a publicity brochure explaining an endowment's tax advantages.

F-5: Statewide youth arts commission: Negative reaction.

F-7: Museum apprentice program: In this, high school juniors or seniors could learn the possibilities of a museum career. The apprentice would be paid on a matching basis; local (Museum in kind) - SCAC.

(Dr. Craft): "-It's a good idea. The museum should be prepared to go into establishing an apprenticeship with nearby universities, in 'Museumology'."

F-6: Personnel "refresher" program. Positive response.

F-8: Governor's Award for excellence in the arts:

An example is the Minnesota State Arts Council awards, also the New York State Council on the Arts' awards for significant achievement in architecture.

(Dean McClure): The AIA in S. C. has had an awards program for ten years. He feels it should not so much be annual as rather be based on excellence and "true distinction".

(Mr. Glenn): How about a "SCAC award" rather than a "Governor's" award?

(Dr. Freeman): "Instead of a bronze plaque, how about the P. R. advantage of assembling the award-winners for a weekend at the Governor's mansion, meeting the S. C. Legislature, etc.?"

(Mr. Dowis): Will the Governor's Conference on the Arts be an annual event? It might be the logical place to make such awards.

(Mr. Sennema): "...That depends. Specific-purpose conferences might work more effectively".

(Dr. Freeman): "Amorphous conferences tend to attract fuzzy people".

INTERJECTED SUGGESTIONS:

(Dr. Freeman): How about the appropriate legislator making announcements of SCAC grants, "from the state budget"? How about some day having on the staff a "legislative information office", who would inform the legislature of such grants and other SCAC action ahead of news media, even if only by XEROX-copy fact sheets. This could make the arts organization receiving such funding aware

of its source, and would help elicit recognition from constituents.
How about a brochure on "How we generate money" to local arts organization?

- F-9: Book on Community Art Exhibits: A 50¢ charge might return funds to SCAC.
(Dr. Freeman): Jack Morris has prepared a mimeo'd instruction sheet. Such a book has evidently not been done elsewhere, according to Dave's checking with ACA, National Foundation on the Arts, Museum Assoc.
(Dean McClure): Also, how about a brochure on how to set up an art competition?
(Mr. Trapp): How about direct NFAH funding or such a booklet?
(Dr. Freeman): "How about an entire "How to" series; a build it yourself "culture kit"?"

CONSENSUS: FAVORABLE.

- F-10: "Merchandiser" as future staff member to feed ideas to local arts groups: No specific comment.
- F-11: State Visual Arts Supervisor:
"Leverage": suggested might come from the S. C. Federation of Women's Clubs, the A. A. U. W., etc.
(Mr. Dowis): How about initiating a program of "consultants" to go into the schools?
(Mr. Sennema): The U. S. C. Dept. of Art proposed funding Dr. Truman Teed's serving as such a consultant.
(Mr. Glenn): "Identify the problem"; survey S. C. school art teachers' needs and frustrations.
(Mr. Dowis): Legislators listen more to school superintendent.
- F-12: Graphic Designer: (Dean McClure strongly favored, others concurred). Comment was that a "per job" basis would be preferred to a "retainer" basis.
- F-13: Expansion of "Affiliates" program:
Tony Keller, Connecticut Arts Council, recommends SCAC considering this at least a

three-year program and expanding it.

- F-14: "Young Audiences" type of program: Possibilities, to go into S. C. schools; the U. S. C. Woodwind Quintet, the Baroque Chamber Quartet of Greenville.
(Dr. Freeman): Start with the S. C. Superintendent of Music. There should be dance programs as well as music; in fact, programs in all the arts.
(Mr. Trapp): The Canadian Film Board has good resource material in films shown at the U. S. - Canada Arts Councils meeting.
- F-15: Resident professional companies' being established in the state:
(Dr. Freeman): Regional is apparently better than local, for dance companies. She opposes "feasibility studies" for projects we may not be able to afford for years, especially after "blowing the budget" on the feasibility study alone. She commented on the audience development possibilities of F-15.
- F-16: Pilot program in environmental art: Mixed reaction.
- F-17: Pilot program of artists in residence; elementary, secondary, col., community.
(Mr. Sennema): A Title III program, turned down, was for an artist-in-residence to stay a short time, working with school children, then leaving behind the artwork he'd done during his stay. The kids would later be taken to a museum exhibition of more of the same artist's works, and could more easily relate to him.
- F-18: Taking over and/or developing real property arts facilities, museums, theatres, etc:
NEGATIVE REACTION. Desire expressed that SCAC continue as programming organization primarily.
- F-19: Building an admin. HQ for SCAC; a "show-case" supervised by Clemson: Comment: How about a statewide competition for architects, for design of such headquarters? Lukewarm reaction as to feasibility.

F-20: Development of high school for the arts; a summer school/camp for the arts; "a Brevard for S. C." or our state's own "Tanglewood".
 (Dean McClure): The N. C. School of the Arts, for example, is in "a real forthright old building". Rhode Island School of Design supplied the building for their Summer School for the Arts.
 (Dr. Freeman): This is "perfect for cooperation with Parks, Recreation and Tourism". Use park sites already existing, like Keowee-Toxaway.
 (Mr. Glenn): F-20 seems the possibility with the most tangible results.

F-21: . . . History?

Comment: "Let it lie". Our first commitment is to the arts.

F-22: Purchase and operate an artmobile and/or showmobile?

(The artmobile would carry visual arts. The showmobile would be a portable stage, with its own generator so no plugging is required. Cost of the showmobile; approximately \$60,000, broken down to \$30,000 for the truck, \$30,000 for cost of a show with 50 performances around the State.
 (Dr. Freeman): About the artmobile: SAM, unfolding in any convenient gym or exhibit space, "is far better than herding kids through a truck-trailer".

Commission Evaluation of Long-Range Plan:

Dean McClure: (Emphasis should be on) "... the visual arts, helping elementary and secondary education.

His priority list is:

F-11: Art Supervisor for S. C. Schools

F-20: Summer arts program, school or arts camp

F-9: Publication of a "how to" series.

DR. FREEMAN concurred with Dean McClure:

"Our most natural field is (the under 20's). Top priority should be at the secondary school level.

Her priority list:

F-14: Young Audiences

F-?: Scholarships

F-17: Artist-in-residence programs in schools and colleges.

We should "shy away from building edifices and starting groups and conferences. Rather, we should 'work with' and 'beef up' established groups". How about starting a series in each of the arts, then getting local groups to take them over?.

MR. COLE: He is "bothered by other states' accent on professional groups and artists. We should declare ourselves 'anti-professional' and develop our natural resources".

MR. BITTERMAN: A professional awareness is needed. "After we develop excellence in young South Carolinians, we'd better have professional prospects for them here, or they'll leave S. C.". He cited three different repertory companies, rotating giving a short repertory series each, in three different locations, (as a good professional calibre prospect).

MR. GLENN: We should "stress **mobility** of groups excelling in their arts fields".

MR. DOWIS: "Encourage excellence".

. . . "Grass-roots; how to start there?"

MR. COLE: "Developing through existing arts groups is better than 'in-house' development. (However, "we have been granting assistance on the basis of 'effort' rather than 'results'."

MR. SENNEMA: "We will help you improve" (might be the proper approach).

DEAN McCLURE: South Carolina has quite a number of artists taking part on a highly competitive basis in national juried shows.

MR. GLENN: . . . Obligation of grantees to make their music, art, dance, etc. available to others. "Pay them to perform".

DR. FREEMAN: "People who don't believe in 'culture' believe in education and children."

DEAN McCLURE: "In the field of art appreciation, there is a feeling now that people should not be passive audience, but be involved. To quote John Dewey, 'You learn by doing'."

"Main thrusts of SCAC operation: developing audiences in the under-20 group. extending participation.

raising standards - without becoming subsidizers for professionalism, to encourage amateurs to achieve professional excellence.

In performing arts, get grantees to do more away-from-home performing.

MR. DOWIS: About affiliates: "SCAC needs to meet with them all, for indoctrination and coordination. We need specific contact in each Affiliate organization, automatically responsible to the public and SCAC re: arts programs and activities, expanding SCAC duties, objectives, programs."

(DOWIS) About a Foundation: Clemson Architectural Foundation, to give an example, has been what has made the 'School of Architecture' rather than (just) a 'Department of Architecture' for Clemson." (He referred to Dean McClure's role in this growth.)

FOUNDATIONS: Mr. Glenn and Mr. Sennema will examine the legal ramifications and report at a future meeting.

MR. COLE: (Importance of).expanding . . . raising standards and awareness level. "We should now begin to state what we are for; state our standards . . . still, however, never blocking any local creative impulse or project."

MR. TRAPP: We "might now suggest to applicants 'a commitment in return'. Now we're beginning to have enough experience to make suggestions from a 'basic philosophy'."

DEAN McCLURE: ". . . and make **priorities**."

MR. SENNEMA: "We need to discuss policy at least once a year, possibly with an outsider as consultant-adviser."

(. . Possibility of) "a high school for the arts?"

DEAN McCLURE: ". . . start modestly; do a month's session, with a 'bang-up job' for this short period". ". . an accelerated summer session".

RE: **S. C. State Art Supervisor**: This would be a catalytic move, making one available to the S. C. Department of Education, after the S. C. Arts Commission's hiring one."

MR. COLE: (There's a) "potential of identification of SCAC with a summer camp, plus a derivation in five years or so, of camp-trained young artists."

MR. TRAPP: Study feasibility of the **Showmobile**; participate for 1970 for between \$5,000-10,000 in the programming, with the stipulation that SCAC gets the Showmobile after 1970 from Tricentennial Commission.

The program suggested is to tour a children's theatre production through S. C.'s 46 counties, with a minimum of 50 performances.

MR. COLE: favored this.

MR. TRAPP: "SCAC should have some say".

MR. COLE moved, Dr. Freeman seconded SCAC's willingness to participate in the Tricentennial Showmobile program to the extent of \$10,000, with the understanding that the Commission would approve artistic standards of performance and would receive the Showmobile at the conclusion of the Tricentennial Commission's use of same. -Motion carried.

MR. TRAPP: The primary objectives, to him, are #11: State Visual Arts Supervisor.

#14: "Young audience" type of program.

#17: Pilot program of artists in residence, elementary, secondary, college and community.

#20: Development of a high school for the arts, a summer school/camp for the arts.

#22: Purchase and operate artmobile and/or showmobile.

ADJOURNMENT: The meeting was adjourned with a date for the next meeting to be set for the fourth week in August.

Respectfully submitted,

Miss Sally J. Battle
Acting Secretary

Long Range Planning Committee

Overview

5

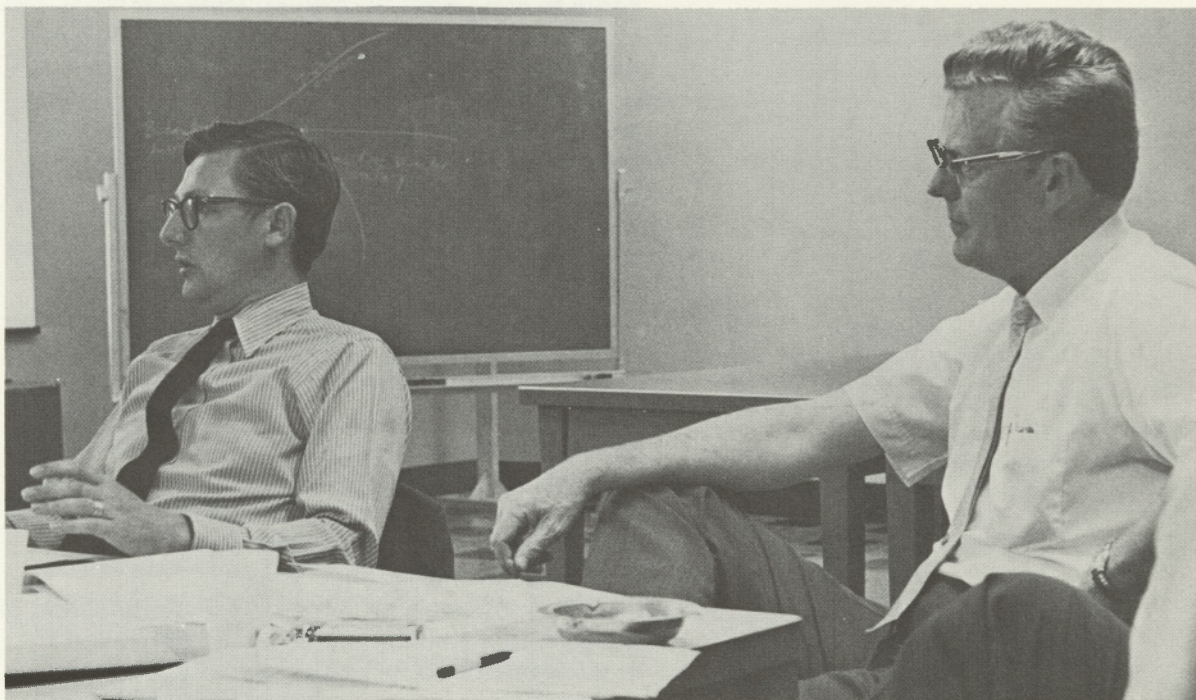
The Long Range Planning Committee met two days, August 21 and 22, 1969 to meld the South Carolina Arts Commission's objectives and suggested specific programs into a six-year plan (This committee was a follow-up of the Evaluation Team which met in June and reviewed the total operation of the Commission to date--administration, publications, Commission make-up, staff make-up, and programming. The Commission met with the Evaluation Team and then again in July to consider the Team's observation and recommendations and to project the South Carolina Arts Commission's plans for the future.)

The Commission felt it important that different view points be represented on this Committee. A list of participants and their positions are included in this section.

It was hoped that this Committee would be able to take the background information available and the components below and fit them into as workable a plan as possible to span the years from 1969 - 1976. The components are as follows:

- Objectives
- Specific Programs
- Budget
- Personnel
- Office Space

Although the plan for the meeting called for the use of programs and components already set forth by the Commission and the Evaluation Team, it did not exclude new ideas which might come from the Planning Committee.



Long Range Planning Meeting

Participants

Marvin D. Trapp	Chairman	SCAC
Richard D. Collins	Executive Director	Maine State Commission on the Arts and Humanities
Norman L. Fagan	Executive Director	The West Virginia Arts and Humanities Council
Ralph Burgard	Executive Director	Associated Councils of the Arts
Clark Mitze	Director of State and Community Affairs	National Endowment for the Arts
John Hills	Chief Budget Officer	South Carolina
William McInnis	Director, Division of Planning and Grants	South Carolina
David Sennema	Executive Director	SCAC
John Bitterman	Assistant Director	SCAC

Agenda

Wednesday, August 20, 1969
From 7:00 P. M.

Plans Pending

Thursday, August 21, 1969

9:45 A. M.
12:30 P. M.
1:30 P. M.
4:30 P. M.
Evening -

Overview of Planning Session
Lunch
Meeting resumes
Meeting concludes for the day
Plans Pending

Friday, August 22, 1969

9:45 A. M.
12:00 P. M.
1:00 P. M.
3:00 P. M.

Meeting resumes
Lunch
Meeting resumes
Meeting concludes

New Programs

[These ideas for new programs reflect the Commission's priorities as expressed in the Commission meeting of July 16, 1969.]

1. State Visual Arts Supervisor

To do anything within legal and moral bounds to see that South Carolina has a qualified art supervisor to work in the public schools.

State Visual Arts Supervisor
(If employed by SCAC full time)

Salary	\$12,000
Travel Allowance	4,000
Secretary	5,000
	\$21,000 per year

2. Summer Arts School-Camp

To initiate study opportunities in the arts for youngsters with the idea of a summer arts camp and/or a year-round school of the arts.

(Use RIGS info.) Recommend a year of study and a year of planning with program going into effect in Summer of 1971. Possible small scale experimentation in Summer of 1970.

3. Young Audience Type Programs

To develop arts programming in the schools which will be taken over by the schools and/or local groups.

Charleston groups
USC Woodwind Quintet
Greenville Trio - Rickett
Converse Trio or Quartet - Joe Fischer

4. Pilot "Artist in Residence" Program

To put some artists in residence in selected schools for varying lengths of time to see what effect this has on the students.

Artists in Residence
at \$400 per week average -

Painters and sculptors and potters would leave some work of art with the school. Also use composers, writers, theater directors, etc.

1969-70 - Aim at 10 placements
1970-71 - Aim at 20 placements

5. Book on Community Art Exhibits

To commission the writing of a book on the "how to's" of instigating, coordinating and carrying out a community art exhibit.

Research to be done during 1969-70 under present budget. Publishing in 1970-71. Initial printing of 2,500 copies estimated at \$2,500. These will be sold at a price set to recover some of the cost.

6. Survey State-Owned Art Work

Hire one qualified person to survey and catalog all art work owned by the State of South Carolina.

1970-71 Survey and Photograph - \$5,000

1971-72 Catalog and Print - \$1,500

7. Endowment Fund

Provide up to \$2,500 on a dollar for dollar matching basis for groups starting new endowment funds or up to same amount for matching new money in re-activating inactive funds. Advertise during 1969-70.

1970-71 - \$10,000

8. Museum Apprentice Program

To provide employment opportunities in museums for young people who might consider museum work as a career. 50/50 matching with museums. To begin Summer of 1970.

One placement with each art museum in Columbia, Greenville, Charleston and Florence. Hire one youngster for each at \$60 per week for 10 weeks, \$600. Half paid by Museum, half by SCAC. $4 \times \$300 = \$1,200$ in first year for SCAC.

9. Personnel Refresher

To provide opportunities for arts leaders to travel away from their home base in order to study, observe and generally refresh their perspective.

To begin 1969-70, aim for 10 placements in 1970-71 averaging \$500 each, half paid by SCAC. \$2,500 in 1970-71.

10. Statewide awards for excellence in the arts

To regard individuals and/or organizations for distinguished contributions to the arts in South Carolina.

Plan during 1969-70, implement in 1970-71.

Awards - \$1,000

Publications - \$ 600

11. Expansion of Affiliates Program

Increase number of communities coming under this program and length of subsidization.

During 1969-70 we will have 3 at \$5,000 each budgeted. In 1970-71 expand to six (keeping first three). \$15,000.

12. Purchase "Showmobile" and Program it

Make vehicle available to groups wishing to extend their services and do some of our own programming.

\$30,000 purchase price.

SCAC Personnel and Budget Review

Fiscal Year Ending:

	1968	1969	1970	1971-76
State Funds	\$ 65,000	\$ 99,354	\$131,693	
Federal Funds	24,500	30,909	38,000	
Total Funds	\$ 89,500	\$130,263	\$169,693	
Personnel	3	3½	5	
Office Space (Square Feet)	625	625	875	

Present Personnel:

- 1 Executive Director
- 1 Assistant Director
- 1 Bookkeeper/Program Assistant
- 1 Secretary-Receptionist
- 1 Public Relations Specialist

Immediate Additional Personnel Needs: (1969-70)

- 1 Secretary

Anticipated Personnel Needs for Further Development:

- 1 Program Director for the Visual Arts
- 1 Full-time Program Assistant (Details of Contracts, etc.)
- 1 Program Director for Music
- 1 Program Director for Drama and Public Media
- 1 Program Director for Creative Writing
- 1 Information Center Librarian

Conclusions

Perhaps the most surprising and disappointing conclusion to be reached after months of involvement in the long-range planning process was that it would not be feasible to attempt to write a detailed plan covering more than one or two years. This was the conclusion reached not only by the Executive Director but also by a majority of the Long-Range Planning Committee.

One of the limiting factors in laying extensive and detailed plans turned out to be our limited experience of past operation. We had been in business for only about two years when the planning began. Another limiting factor was the total uncertainty of what income might be available from each of our three possible sources: State appropriation, Federal appropriation or private funds. Another limiting factor turned out to be the uncertainty of the success of new programs which were as yet untried. If they were successful, we might wish to fund them in increasing amounts each year. If they were unsuccessful, we would probably drop them altogether. The best we could do was to arrive at some objectives for the Commission and come up with some specific programming suggestions to meet those objectives. The Long-Range Planning Committee began to extend a detailed budget over a six-year period but discovered that after a two-year projection, things became so nebulous as to lose any value.

Despite these difficulties, and the absence of a final magic master plan to guide us through the next several years, many valuable lessons were learned and many good results attained through the exercise of long-range planning. Some of those were as follows:

1. The Commission arrived at a set of objectives: something it had not done before, and probably would not have accomplished except for the long-range planning process.

2. The Commission had the benefit of expert assistance in evaluating what it had already accomplished and making suggestions for what might be done in the future.
3. We used a much more thorough method of arriving at a State budget request than had been done before.

During the evaluation and planning process, whole concepts of programs changed. Other programs which maintained their original form did so only after pointed attack and heated debate by Committee members. Still other programs were changed slightly in view of suggestions resulting from the discussions. In this respect, the planning process had a marked and important affect on the Commission's programming.

We have included with this report budget extension figures which were worked out at the conclusion of the meetings. However, these have already proved to have questionable validity. Based on recommendations of the planning groups, the Commission requested an increase of \$60,000 from the State of South Carolina for fiscal year 1970-71. This figure included funds for new programs recommended by the planning Committee. Since that time the State budgeting process for 1970-71 has been completed and the South Carolina Arts Commission will be receiving about a \$1,000 increase instead of the requested \$60,000. Obviously, this instantly throws any sort of long-range plan out of phase.

Thus, we must be content with the larger, more basic results of all our planning. The South Carolina Arts Commission will continue to plan from year to year until we have a bit more experience behind us. We will continue to attempt to plan ahead despite the annoying imponderables. Though disappointed at not being able to complete a detailed plan, we are very much pleased at the overall outcome of the planning process.

6

Schedule of Program Priorities

1970-71 1971-72 1972-73 1973-74

ARTS ORGANIZATION AND ARTIST DEVELOPMENT

Consultants	H*	H	H	M
In-Service Training	M	H	H	H
State Art Survey	L	L	-	-
Personnel Development	H	H	H	M
State Art Collection	H	H	M	M
Teacher Training Workshop	H	M	M	M
Facilities Assistance	L	M	M	M
Special Projects	H	H	H	H

AUDIENCE DEVELOPMENT

Consultants	H	H	H	M
Field Representatives	L	H	H	H
Interagency Study	L	L	-	-
Arts-Letter and Calendar	H	H	H	H
Performance/Exhibits	M	M	M	M
Special Projects	H	H	H	H

ARTS EDUCATION

Consultants	H	H	H	M
Summer Arts School/Camp Study	H	-	-	-
TV/Radio Spots	H	H	M	M
Young Audiences	H	H	H	H
Statewide Awards	L	L	L	L
"How To" Publications	L	M	M	L
Special Projects	H	H	H	H
Arts School/Camp Development	L	M	H	H

H - High
M - Medium
L - Low



Appendix A

7

Notes on Evaluation Team Discussions

June 17, 18, 19, 1969
Columbia, South Carolina

Attached are notes made by South Carolina Arts Commission Assistant Director John Bitterman during the Evaluation session conducted for the SCAC by the following executive directors of State councils:

Norman L. Fagan
Anthony S. Keller
Robert Marchand
Dean A. Myhr
Curt Schwartz

West Virginia
Connecticut
Maryland
Minnesota
Oklahoma

June 17, 1969 A. M.

Bob Hickman, Head of the South Carolina Department of Parks, Recreation and Tourism, gave a one hour and fifteen minute orientation talk. Covered the major divisions of the state, geographically, economically and agriculturally. Spotted the major population areas. Indicated the general policy and direction of growth of the Department of Parks, Recreation and Tourism. Indicated that he and Mr. Sennema will work together to explore the possibilities inherent in coordinating their planning. Also indicated that he has recommended that South Carolina Arts Commission be included in the planning stage of a Parks, Recreation and Tourism project to build pavillions in several of the state parks because of the success of the one in Oconee State Park.

Discussion - How may the Arts Commission and Department of Parks, Recreation and Tourism cooperate for the good of all?

SCHWARTZ - Touring program of a "pops" concert through Oklahoma's park lodges.

MYHR - Shakespeare in the park. Project very successful.

HICKMAN - Mentioned a preliminary proposal for a music festival on the order of Brevard in the area of Clark Hill Reservoir being promoted by someone from N. Augusta. State and federal funds build and operate present South Carolina state lodges.

KELLER - In Connecticut the Development Commission controls the Parks, Recreation and Tourism (S. C., they are separate).

HICKMAN - Only Arkansas is similar to South Carolina in its organizational makeup. Population center of South Carolina is the Piedmont area with its textile, chemical, metal-working industries. Our major highways are sometimes referred to as "concrete funnel". Pee Dee - Tobacco area (Florence); terminal point for I-20. Lower lake district - highly depressed. Low country contains majority of state's blacks. State - 37% black. Beaufort area - truck farming. Mentioned Gullah culture. Low country - in need of industrial develop-

ment. ["The Haunting Charms of South Carolina" - Savannah - Creole and Sinful; Charleston - uptight and British.] Agriculture - Sumter and South - soybeans. Peaches - northwest of Columbia.

General consensus - Well done, Bob!

Dave Sennema - Reviewed schedule -

SENNEMA - One of our major problems is getting the arts going in the more isolated areas. Most of our projects have gone into the more developed areas. We want to know areas where we can and should do more, rather than simply have a nice friendly discussion. We are developing a long-range plan under a HUD grant. Will base a great deal of the planning for it on the results of this Evaluation. The long-range plan will be used as an essential reference for making up next year's budget.

Dave reviewed beginnings and development of South Carolina Arts Commission.

(no cuts) \$65,000 first year - federal money. . . 1967-68
(cut \$1500 in salary inc.)
\$99,534 + federal money 1968-69
(cut \$4000; added in other area)
\$131,000 + federal money 1969-70

Discussed - SCAC relationship to the Legislature -

Relative necessity of informing the Legislature of SCAC activity.

Discussed - Arts cross-section of state - activities and locations of the orchestras, dance groups, theatre groups, etc.

Discussed make-up of mailing list and possibilities of expansion and mailing to Legislators. Legislators do receive Arts-letter. Are we mailing to local or state chambers of commerce?

SENNEMA - SCAC mailing list: about 1700; those on the list are definitely interested in the arts.

FAGAN - Do we put out a news release on each publication plus a small follow-up item?

SENNEMA - No; good idea. Will pass on to Sally Battle, our public relations specialist.

MARCHAND - Circulates newspaper mats of arts events weekly.

General discussion of miscellaneous lay-outs of Arts-letters.

KELLER & SCHWARTZ - Put an inquiry in an issue of Arts-letter; "Do you read the Arts-letter?" "Do you like the format?", etc.

General discussion of possibility of local organizations to publish calendar, then SCAC do only news items.

SENNEMA - Arts-letter helps eliminate a somewhat defeatist attitude toward the arts that has existed in some areas.

SCAC Art Film - 2 with State Audio Visual Library
1 at the University Audio Visual Library
2 in office; 1 for loan and 1 for loan to TV studios

June 17 - Afternoon

Ran SCAC Public Service TV spots - Some felt that they were too expensive. Good reactions all around as to the artistry and quality.

Further discussions of SCAC publications.

"Annual Report of a Community Theatre" - SCAC prototype publication.

KELLER - Wants to distribute it to his state's theatres (95). Mentioned it as a fine format. Others agreed.

Community Arts Councils - General Discussion.

Where and how should they be fostered and some problems. Discussed direct grants from the National Endowment on the Arts and Humanities to local councils.

May be a pilot program for selected Community Arts Councils. Most opposed; felt the grants should be run through the State Arts Councils. In the 50 states there are some 750 Community Arts Councils.

Norman Fagan felt that these programs are so indivi-

dual that each state should be directly involved in administration. National Endowment, in his opinion, cannot properly evaluate these multiple Community Arts Councils, given the time-space-staff limitations.

Dave Sennema felt that the SCAC could better use the National Endowment funds under discussion to offer assistance to Community Arts Councils by adding specialist to SCAC staff for that purpose.

FAGAN - Federal grants to communities generally don't work as well as federal-to-state-to-community grants.

Office set up, growth, assignments was briefly reviewed.

General discussion of Legislative contacts.

MARCHAND - At the six-figure budget level, legislators take a much harder look at the operation. [Reiterated at the SCAC meeting on 6/19 by Senator Zeigler].

FAGAN - Invite Legislators to all SCAC functions in their constituencies. Involve legislators in ceremonies and ribbon cuttings, etc. They deserve public recognition for their participation in approving arts legislation.

SENNEMA - 80% of his time is on programming. His assistant next year will spend virtually 100% of his time on programming. Discussed salaries for directors and assistant directors. Discussed classified/unclassified staff positions.

FAGAN - West Virginia uses the civil service system. Wrote a job description calling for 5 years previous arts administration by successors.

Discussed organizational procedures in various states - i. e.

Connecticut - 6 weeks time lapse from submission of a voucher (or expense item) to check writing.

Minnesota - No time lapse - they write checks to a specific account which is then counter-signed (unless funds in that account have been depleted).

Project Development -

SENNEMA - showed National Endowment application for 1969-70 funding.

60 day grace period - state funds
90 day grace period - federal funds

FAGAN - suggested a total breakdown for fiscal 1970 for SCAC use. Gave three \$500 grants to CAC to fund an initial project.

SCHWARTZ - does not make any recommendations to advisory panels, only to commission; and then only when queried.

MYHR - has discretionary use of funds up to \$1,000.

SENNEMA - has requested of Commission the discretionary expenditure of funds up to \$750.

MARCHAND & FAGAN - disagreed - felt that a guideline amount should not be set up but should exist with particular guidelines, as in a previously approved assistance program.

Plan & Initiate Projects

West Virginia
Oklahoma
Minnesota
Maryland

Yes*

Yes

Yes

Yes - 80%**

Connecticut

Yes - almost 100%

Administrate Projects

No

No

Yes - many

Yes

Yes, but as little as possible; only when necessary.

*West Virginia contracts with the community organization which is more complicated.

**Maryland contracts with the artists' organization, not with the community.

Minnesota - uses silver and gold pins on a map to represent senators and representatives.

Functions of the Executive Director discussed -

FAGAN - Director should be primarily out-of-office.

State Education Conventions - Attend to give general program areas, then cite one or two examples. Music Educators Association - obtained musicians worth talent fees of \$150,000 for a fractional cost for a state convention of the Music Educators of West Virginia.

SCHWARTZ - will send report on Oklahoma's experience re obtaining a state arts supervisor.

FAGAN - Is the SCAC operating in too many areas of activity to be effective?

KELLER - Are the SCAC projects too general?

FAGAN - In West Virginia, the aim is to educate students and re-educate teachers. "This is our [West Virginia Arts and Humanities Commission] general policy".

SENNEMA - South Carolina priorities and needs: an overall assessment is perhaps needed -

- of our touring program
- of our consultant program
- of our other programs

SCHWARTZ - A prime priority is the establishment of state professional performing arts organizations.

KELLER - Perhaps it would be best not use the buck-shot approach, but to set up some pilot programs and document them.

SCHWARTZ - Developing an arts team of university consultants in Oklahoma that will be available to each committee.

FAGAN - The University Symphony Orchestra is paid \$800/day for school demonstrations followed by a performance. The orchestra is broken up into six or more groups and sent into as many schools for demonstrations. They then play a symphony engagement. This is generally as a county-wide project in primarily rural areas.

Professional Companies:

	THEATRE		DANCE
	Resident Co.	Road Show Houses	
West Virginia	0	7	None
Connecticut	4	1	None
Maryland	2	13?	Ballet Demonstrations, only
Oklahoma	0	3	None
Minnesota	2	3	3
			(2 contemporary; 1 ballet)

June 17 - Evening

Discussed Minnesota's setting up regional arts directors next year.

Discussed Minnesota's giving nine statewide awards of cast bronze for outstanding contributions to the arts.

Budget:

Castings	\$450
Author	350
Brochure	1500
total	\$2300

Foundation/federal government - \$1150

The costs were covered on a matching basis by the Minnesota Arts Council and some foundation and federal funds.

MARCHAND - He arrives the night of a meeting of a Community Arts Council. His presence is noted in the local press. He invites comments or questions on the operations of the Maryland Arts Council.

FAGAN - Meets even with a local art club, informing the local legislator.

SENNEMA - Would it be good to have a representative in one or two small populated areas of five or six counties to work those areas in a concentrated fashion?

General discussion followed with no consensus reached.

Discussed S. C. State Art Collection.

Touring, how acquired, amount involved.

The purposes of the Collection are:

- 1 - financial support of S. C. artists,
- 2 - exposure of S. C. artists,
- 3 - the building of an audience within the state.

FAGAN - has a similar program which has initiated the building of a West Virginia State Museum, the first museum in the state.

MYHR - "printmaker's program" - will be toured for two years then donated to a small museum - a second similar program upcoming.

MARCHAND & FAGAN - no vandalism reported in tours of Maryland or West Virginia.

MARCHAND - 200 works of art were toured in all the sections of the state, including the roughest.

MYHR - Minnesota accepts proposals on a continuing basis. They no longer solicit; they prefer to initiate the projects.

KELLER - Care should be taken to inform grantees of phasing out schedule if a change in method of programming is made.

No state represented has a "dead-line" manner of accepting proposals.

KELLER - Does not believe in "grants" - prefers "seed-money" approach or pilot projects as opposed to furnishing bulletin boards, miscellaneous furnishings, etc.

June 18, 1969 Wednesday A. M.

The suggestion was made that SCAC consider having a Commission meeting in the State Capitol Building. Discussed where meetings are held; that SCAC meets every other meeting in Columbia, with alternate meetings being held around the state.

Re question of holding hearings:

KELLER - Held hearings with conductors, board members and business managers on dance and on orchestra.

Four guest panelists had a public discussion then a private discussion that was kept confidential. Each group brought its needs to the meeting. "These transcripts have been of value many times."

FAGAN - Holds all meetings in State Capitol building (in one of the conference rooms).

Discussed composition of Arts Commissions/councils and how selected.

Discussed by-laws, executive committee, selection of a chairman, quorum. It was suggested that an informal understanding be agreed on rather than adopting formal by-laws, including the selection of a chairman, and what constitutes a quorum.

SENNEMA - Let's discuss the foregoing at the Commission meeting tomorrow.

MARCHAND - By-laws in Maryland - one member of the council is from House and one from the Senate, appointed respectively by the speaker of House and the President of the Senate. Works well for him.

KELLER - Invited 20 legislators (Connecticut) to a luncheon meeting, to show them their Arts Commission in operation, including the type of projects and the geographical spread.

A general discussion was held on having a special two-day meeting of the Commission members to dis-

cuss basic Arts Commission philosophy; a soul searching session.

Number of Arts Commissioners -

Maryland - 11

Connecticut - 25 [generally agreed to be an unwieldy number]

Minnesota - 11

West Virginia - 15

Oklahoma - 15

General discussion of chairmanship of advisory panels:

South Carolina - uses Board members

Oklahoma - uses other than Board members

Maryland - uses Board Members

Connecticut - does not have advisory panels; utilizes sub-committees

Minnesota - no advisory panels

West Virginia - sends specialized proposals to three experts as individuals, not as members of a formal committee

Advisory panels - South Carolina - chairman appoints panel chairman who in turn appoints a minimum number of members - no maximum. A second evaluation committee is formed as needed.

SENNEMA - personally feels that committee chairman should not necessarily be Commission members but might be.

FAGAN - Feels strongly that the operating structure of a state council should be kept extremely simple and somewhat informal, so the artist is not alienated or intimidated by an imposing bureaucracy.

FAGAN & KELLER - The possible elimination of advisor and evaluation panels was discussed. They suggest in order to obtain more "input" that Dave compose a list of "readers" (specialists) from various disciplines around the state that could be called informally for their opinions, both generally and specifically.

SCHWARTZ - This would not work in Oklahoma. Minnesota concurred.

["Reader" - A specialist in a particular discipline.]

FAGAN, MYHR & KELLER - suggested that one or two more Commission members be representatives of the business community, also that a person from a rural community be considered, i. e., in West Virginia an editor of a weekly newspaper and a school teacher, (described as a tremendously creative arts teacher) serve on the Commission.

FAGAN - suggested creating a liaison with the Industrial Development Board and with the State Chamber of Commerce (possibly utilizing Commission members).

Discussed "bricks and mortar" policy -

MYHR & KELLER - disagreed with "closing the door" on these possibilities.

FAGAN - Suggested going to a vocational high school to improve physical facilities (at cost of materials) for non-profit organizations, i. e. community theatres.

Rural Recreation Commission should be informed of state surplus possibilities.

One Evaluator mentioned the case of a grantee who did not report on his \$1,000 grant. That council is currently talking to its state's Attorney General. Consensus was that this has not generally been a problem for councils.

June 17, 1969 P. M.

SCAC attitudes to date toward publicity - until recently, very low key.

Discussed national survey on "news release policy" by North American Assembly.

The value of a clipping service was discussed.

Legislative information program:

FAGAN - Two of the most important points we make are: "We never want a lot of money". "We get more return for our dollar than any other state agency".

National legislative information program discussed -

Consensus was reached that, to some extent, a program of legislative contact at the federal level must be

carried on, considering the funding to date for national arts programming and that our legislators should be kept informed of the importance to their constituents of pending legislation.

American Association of University Women was mentioned as an effective organization. Valuable to helping accomplish things for the arts.

It was suggested to research other such organizations, as the S. C. Education Association.

MARCHAND - makes contact with state and federal legislators whenever a project in the legislator's area is initiated.

SCHWARTZ - sent a report to legislators showing state attendance at projects funded (at least partially) by National Endowment grants.

It was suggested that we be put on the mailing lists of each congressman and senator from S. C. and then begin to pass news items on to them that might be of particular interest to their constituents.

SENNEMA - Arts Programs in S. C. for either the underprivileged or the gifted have been somewhat limited.

FAGAN - suggested that Dave investigate the Cooperative Extension Service [Bob Bailey] County Farm Agency - 4-H is one of their projects, and add this group to mailing list.

Carol Saunders (a member of the SCAC Art Selection Committee for the State Art Collection) discussed with the Evaluators the problems and procedures of SCAC committee operation, in particular, the Art Selection Committee on which she serves.

FAGAN - uses out-of-state jurists of national reknown to make selections for the West Virginia State Art Collection. He mentioned that National Gallery had a W. P. A. collection of 17,000 paintings, all fully catalogued - the man to speak to is Howard Adams's associate, Mr. Kuebler. There is no rental charge. He also mentioned that the N. Y. State Council on the Arts has a museum intern program.

MYHR - There is a "Junior Gallery", a museum collection geared to youngsters, at the Des Moines Art Center, Greenwood Park, Des Moines, Iowa. [This should be referred to Phyllis Giese.]

SAUNDERS - The Columbia, S. C. Junior League project emphasis is changing, in general, from the arts to the social welfare area.

The possible revision of SCAC application forms was discussed.

Norm Fagan recommends that applicants for funds be required to submit a more detailed expense budget to SCAC, rather than using a general term such as "expenses", or "transportation, room and board and fee".

To further the environmental arts, the Evaluators suggested that a photography exhibit might be promoted in conjunction with history or orchestral societies, or the Tricentennial Commission.

A general discussion of the desirability of South Carolina's having a State Art Supervisor, as many states do, was held.

(Would the Junior Leagues and/or the AAUW be interested in supporting such a proposal?)

The following summarizes the view of Tony Keller (who had to leave before the others):

1. The S. C. Department of Parks, Recreation and Tourism and the S. C. Arts Commission seem to be moving in parallel directions in many areas. There are tremendous possibilities to be explored in coordinated planning.
2. The possibility of long-range (several years) advance planning should be investigated.
3. The Affiliates program sounds very exciting, but it should not be judged on a one year trial basis only. It should be expanded and considered a two or three year program.
4. He suggested that Mr. Sennema help prepare a standard talk (outline, perhaps) for Commission members regarding the work of the SCAC.

5. He also suggested a visiting artists' program.
6. He stressed the importance of following Title III programs. [Mr. Sennema is on the Title III advisory committee.]
7. He suggested Mr. Sennema make a regular advance schedule of field trips, to insure his spending a measured amount of time in the field.
8. He suggested keeping a summary of requests. Fill out a small card on phone or mail requests in order to facilitate summarizing annual requests, and whether filled and unfilled in various areas of activity. A sample from Connecticut was distributed.
9. In seeking private funding, use a positive approach.

The Evaluators suggested making a documentary of the S. C. Arts Collection, possibly including participation by the S. C. Parks, Recreation and Tourism Department. Oklahoma is filming ten one minute spots in this fashion.

South Carolina Arts Commission Long Range Planning Meeting

Participants

Marvin D. Trapp	Terrell Glenn
Richard D. Collins	John Hills
Norman L. Fagan	William McInnis
Ralph Burgard	David Sennema
Clark Mitze	John Bitterman

August 21, 1969 A. M.

SENNEMA: To give a little background - last June we brought in an Evaluation Panel to review our total operations up until that time - Administration, staff makeup, programming, Commission makeup, etc. The evaluation team met with the Commission on the final day of their deliberations (June 19) and the Commission met again on July 16 to consider the evaluation report and to discuss long range objectives and programs. We are meeting today to try to meld these objectives and programs into a six year plan. We have a grant from HUD to carry out this long range planning. This planning group will attempt to take the background information we have made available and fit it into a workable plan for the years ahead through 1976. We may not arrive at a final form for a long range program, but we will work in that direction. We are asking you to work with components that the Commission has set forth and shape them into a plan; however, we will consider new ideas which will come out of our discussion and work them into the fabric of this comprehensive plan.

This morning should be spent discussing the various components and reviewing the material we have to work with. After lunch we will begin to try to put the components in some sort of order.

FAGAN: The Personnel and Budget Review for your agency - how does it work?

SENNEMA: The first year \$15,000 was originally allotted for Administration and \$50,000 for programming but we were able to have that changed and we spent \$30,000 for Administration and the remainder for programming.

HILLS: The Legislature asked for something different this year. The entire budget format has been changed. Salaries are not spelled out in detail.

SENNEMA: In 1969 Federal Funds paid a part-time salary for a Program Assistant but this year it was put into State operation because of the uncertainty of Federal funds. As of July 1 we have five full-time employees, but we need another full-time secretary immediately. We may have funds to hire a part-time secretary this year; maybe next year a full-time secretary.

HILL: The Arts Commission got underway in August, 1967. It is still real fresh and not many people know about it. The Commission must develop an image that people understand and respect. Legislators must understand this before they can warm up to the idea of funding. This is a new program and a new program gets more help percentage-wise than it will later on.

FAGAN: What effect do the Federal grants have on the Legislature?

HILLS: Legislators understand the need for the program and of course are glad of the Federal money, but there is no real concern on their part for obtaining it and matching it.

COLLINS: Would the State attempt to match an increased Federal grant?

FAGAN: If the Federal money were cut out completely, would the Commission still continue?

HILLS: Yes, definitely - the only concern is what new money does the Commission want? The legislature doesn't concern itself as much with continuing programs as with new ones. The real concern is how much new money do you need.

COLLINS: The Maine Legislature appointed a budget committee to see what could be cut out. The Arts Commission was lucky and we got everything we wanted.

HILLS: You need new ideas that will get the Legislators to look at what you have been doing.

COLLINS: Certain members of the watchdog committee have bones to pick with certain departments, but they should look at how the money has been spent.

HILLS: This is a growing concern nationally: to determine the effectiveness of certain programs. But it is hard to define the objectives of the programs. Some programs have fuzzy objectives. It is very hard to assess the goals and objectives.

SENNEMA: Objectives are often too broad or too specific. These objectives (see attachment) are not really some people's idea of goals. SCAC found it difficult to set forth meaningful goals.

FAGAN: (Referring to "Objectives") These are aims you will never reach but we can come up with measurable objectives.

HILLS: We can definitely set up short range objectives, such as the need for one secretary.

SENNEMA: To continue with the budget review - I want your thoughts on the needs we have for office personnel. I proposed to the Commission that we might consider putting a merchandiser or promoter on the staff to go to businesses and industries to develop imaginative programs involving local arts organizations.

FAGAN: Are the objectives in any order of priority?

SENNEMA: No. We are hoping to implement the objectives by adding staff. We need certain kinds of personnel to do these things.

FAGAN: Does the Commission intend to establish any priority?

SENNEMA: We haven't discussed it. My feeling is that they want to concentrate on Youth. The first five program suggestions are somewhat in order of priority.

COLLINS: It is definitely a matter of philosophy. The philosophy we have worked under is that we want a staff of five flexible hard-hitting, highly-paid people. We wanted to work through people in the state but public institutions are weak in personnel. We had to use two major grants to hire staff that we needed -

highly professional staff - this was not our intention in the beginning. I personally should not want to see a large, low-paid staff but an effective, highly-paid staff. If you want to keep people, you must pay them an adequate salary. This is my personal philosophy. Do you need all of the people you have on your list?

FAGAN: Let me bring up something that is a point of operation. The programs should grow from the objectives. We are going about it backwards.

COLLINS: The question of philosophy is important. If you decide that you need to develop a staff - then this is one of the things you need to write into your plans in the beginning.

SENNEMA: After some experience we discovered that we didn't have the strength in the state arts organizations to help carry out our programs so we initiated our Arts Organization Personnel Development Program. We pay 2/3 of the salaries the first year, 1/2 the second year, and then 1/3, and the local organizations pay the remainder. We find that many of the organizations are in poor shape, and most of the new people will at first be in management positions to straighten out the basic organization. If the Personnel Development Program sticks, after a few years the organizations and the arts in the State should be in good shape. Maybe all of these staff people are not necessary - that is one of the things we must decide. I do agree that fewer, stronger people is a good concept. (He gave a summary of the proposed staff positions and the reasons for needing them.) For each two program directors, there should be one secretary but I have not listed these, other than the immediate need for one secretary. If we can use people connected with local arts organizations to help carry out our programming I will be delighted to keep our own staff small.

COLLINS: To be able to turn programs over to smaller institutions would be wonderful but they don't want to work outside of their own areas.

HILLS: Speaking of the priority of the objectives, some things will naturally grow out of these objectives. They will support and encourage each other.

BURGARD: These objectives are marvelous, but my thoughts are:

1. (To make it possible for every resident of South Carolina to have the opportunity of exposure to and participation in quality arts activity.)

"Can be a rationale for the Arts - it is the main reason for asking the legislature for money - it is broad."

2. (Concentrate our major efforts on the "under 21" groups.)

"Fine - it is a priority within #1."

3. (To help develop excellence among amateur arts organizations, and, when it becomes financially feasible, to help develop professional arts organizations with residence in the State and/or the region.)

"Points out vehicles through which you work."

4. (To change some adverse attitudes about the arts in order to create a more receptive climate for their acceptance, enjoyment and proliferation.)

"I thought maybe it should have started a little more positively."

5. (To strengthen local arts organizations toward the end of their becoming self-sustaining.)

"Really duplicates #1. You should avoid the words 'self-sustaining'. Creates a false hope."

SENNEMA: I can see how "self-sustaining" could be misleading. I meant that the organizations should have their own permanent paid personnel so they could tap all sources and develop the means to continue on their own. We would not continue to pump money into them to keep them going.

BURGARD:

6. (To provide a complete central resource center of arts information on South Carolina art, artists, arts organizations and institutions.)

"Fine."

7. (To help develop larger audiences for the arts from a broad base of the population.)

"Duplicate of #1."

8. (To provide a market for the arts in South Carolina so that our artists will not find it necessary to go elsewhere to make a living in their chosen field.)

"Should have a more positive phrasing - 'so that our most creative citizens could make a living in their chosen field and stay in the State'."

9. (To insure that the best care is given and use is made of art owned by the State.)

"Fine."

COLLINS: Maybe the goals should be better defined. I have a list of things that I gave to my Commission [Maine] back in May. They are very simple:

1. Develop broader audiences.
2. Expand programs and services of existing institutions. Do not start new institutions unless necessary.
3. Develop a broad base of support in the humanities. Change the attitude about the arts from negative to the positive.
4. Involve Youth in the Arts. This is different from your aiming programming at the under-21 group.

I think a few quickly placed goals are easier to live with than nine well-described objectives.

BURGARD: Collins says it well and we should refine the objectives.

COLLINS: I do not think there should be priorities but that we should set goals and work on them all at the same time.

Potential Programs

SENNEMA: (Referring to list) We took 22 programs and cut them down to the twelve we have included here. Four of the first five deal with young people. Let's move into discussion of the programs. I have put cost figures and estimates down for some of these, and I hope you can help fill in some of the information.

Program # 1 - STATE VISUAL ARTS SUPERVISOR

To do anything within legal and moral bounds to see that South Carolina has a qualified art supervisor to work in the public schools.

State Visual Arts Supervisor
(If employed by SCAC full time)

Salary	\$12,000
Travel Allowance	4,000
Secretary	5,000

\$21,000 per year

COLLINS: Do you have no Visual Art Supervisor in the Department of Education? Why is it in your budget?

SENNEMA: For several years the Department of Education has asked the legislature to fund this position. Funds have never been approved. There is a grave need for visual arts in the schools. We considered using National Endowment and State funds to hire such an individual and then giving him to the Department of Education. The Commission decided against it: they felt that it might put us in a difficult position with the legislature if it came to light that we had used funds for something they refused another agency. We did not go ahead with that program. It is now a year later and once again the legislature has not funded this position. We feel that it is the most critical need in the visual arts in the State.

HILLS: The legislature does not look at the long-range scope. The budget is a resource document and nobody looks at it that closely. They would not look at it badly if you put in for funds again for this position just because they did not fund a supervisor's salary.

FAGAN: I believe a program of information and getting the teachers behind it would be helpful.

BITTERMAN: The teachers are behind it and the South Carolina Educational Association has done some lobbying.

COLLINS: Why hasn't this position been filled under Title 5?

SENNEMA: I am told all of these funds are being used.

COLLINS: I talked to Bill Logan of the State Department of Education in Maine and I told him I was surprised that we did not have an Art Supervisor. Within two months we had an Arts Supervisor and a Music Supervisor funded by Title 5. I don't think an Arts Supervisor at the State Department of Education is all that important but it gives us someone to work with. But it would be illegal for us to loan someone to the State Department of Education.

BURGARD: To qualify for positions under Title 5, you have to submit a master plan, and I am sure South Carolina did not include this position in their master plan. I would check back to see if some revisions in the master plan would be allowed and submitted to Washington under Title 5. The main job would be to convince the State Department of Education people that it is essential, and they would be willing to submit it in the master plan. The first job is to convince them that this person is necessary. The key to this is the approach to be used. Why do you want this Supervisor? It is **not** to improve art in the schools but to help make South Carolina a more beautiful state. This is our main problem. A state must have a citizenry that is aroused to the problem. This is why you want a State Supervisor of Art: to educate the people and arouse them to the problems of helping to beautify your State.

HILLS: This point is so true in every respect. We must sell people to buy benefits for themselves. I could be sold on the point that only through an educated citizenry can we hope to beautify the countryside and that we must start with an Art Supervisor to get the program started.

BURGARD: Suppose you made it a fundamental ob-

jective when you hired that person that he must undertake clinics, workshops, etc. and not just work with the teachers. Let the kids help work in this area and put forth their efforts towards beautifying your State.

HILLS: In our State the Governor has limited authority. The Legislature must be impressed in order to put across a program. If the Commission should ask for a hearing before the Budget and Control Board and if you could say that the State Department of Education is asking for this, it would impress the Board. Give them the view that Ralph [Burgard] just gave. They will be impressed that one department is asking for funds for another department. This is something they don't often hear. We don't have youth on any of these commissions. Wouldn't a young person be dynamic making a pitch for a project like this?

COLLINS: I think that it is coming that a youth will have voting rights on our commissions.

Program # 2 - SUMMER ARTS SCHOOL-CAMP

To initiate study opportunities in the arts for youngsters with the idea of a summer arts camp and/or a year-round school of the arts.

(Use RIGS info.) Recommend a year of study and a year of planning with program going into effect in Summer of 1971. Possible small scale experimentation in Summer of 1970.

SENNEMA: Let's consider Program #2.

FAGAN: We must consider whether it will be a camp for talented students or if it will be a general camp offering broad art experiences for all young people.

COLLINS: These camps do not seem to do a thing for the State of Maine. They are all private operations. I need to know more about your objectives for these camps.

SENNEMA: This program idea stems from the fact that the teaching of the arts in our schools is generally weak or non-existent. Opportunities for development of excellence are non-existent in the State. We are talking about unusually talented youngsters.

HILLS: Is this the type of student that would go to Brevard?

SENNEMA: Yes.

HILLS: Maybe Brevard could be approached on giving South Carolina students a break in tuition.

SENNEMA: In other words, if we help Brevard to develop, maybe they would be willing to help our students.

HILLS: Brevard seems to offer that kind of an opportunity and maybe we could encourage other states to help in developing Brevard even though it is physically located in North Carolina.

COLLINS: Would a seminar be more helpful - a seminar for teachers which would give them a creative experience so they would go home knowing a little more of what arts was all about. We have felt that our concentration should be on reaching the teachers rather than the kids. Without the teachers, the kids don't have a chance.

FAGAN: If we are talking about general students, I agree that we should start with the teachers.

BURGARD: It is a good economic investment - (for the State) - having a beautiful place in the mountains, etc. It is almost impossible to create enthusiasm in the usual class-room setting. The real value of a summer setting is to break out of the classroom hang-up and get a person in a free, open setting so that there will be a real communion. It enables you to approach your goals closely - attract artists - provide employment for artists - summer and winter teaching. Both kinds of students should be included in the summer experience. I wouldn't worry about whether it was for exceptionally talented or others - both should be included. In the summer you can get better quality instructors for less money because it would be a drawing point for them to come to South Carolina and bring their families. Maybe you could do it on a campus for the first couple of summers and be on the lookout for a donor with land in the mountains where a camp could be maintained. A college would be a good sponsor. Legislation can be obtained for setting up recreation areas for summer

camps. The Arts Commission should provide the technical assistance and be looking for someone to take the camp over.

COLLINS: The Haystack Crafts Camp cost us \$2,000 but it cost Haystack \$13,000. They took up to 35 applicants. This was their way of doing something for the State of Maine. You must find someone to undertake obtaining the buildings, staffing, etc., and there are lots of people who would love to take over a project of this sort. Interested people will generate enthusiasm in the Arts. Haystack's biggest problem is people who come to look. Tourist money is a big economic factor though.

SENNEMA: The inspiration for this idea was notice that the Coastal Plains Economic Development Act might have some money for this type of project, and I could visualize a beautiful arts camp springing up in an underdeveloped county and the economic impact it would have on the area.

COLLINS: The buildings don't have to be beautiful, but you must have facilities of some kind before you can inspire people to come and use their talents.

FAGAN: We are using Appalachian funds to build an auditorium in a state 4-H camp in West Virginia. We are collecting \$1 from each 4-H'er.

Program # 3 - YOUNG AUDIENCE TYPE PROGRAMS
To develop arts programming in the schools which will be taken over by the schools and/or local groups.

Charleston groups
USC Woodwind Quintet
Greenville Trio - Rickett
Converse Trio or Quartet - Joe Fischer

SENNEMA: Program #3 - the Young Audience Program would be a small musical ensemble going into a school to perform for the youngsters. The national Young Audience program has funds to help the states start these programs, either on a statewide or local level.

FAGAN: We have an exceptionally fine music de-

partment at our University and we encouraged this University to form ensembles. I got with them for a month to establish a standard fee of \$300 (\$100 a day per person) plus expenses, for three concerts and an evening concert for parents. We said we (the Commission) would pay half this amount. We contract only with the schools and give the money to the schools to give administrators experience with buying art programs. The experience for the artists is sensational. Performing the same program at night for parents seems to help generate more enthusiasm. It encourages artists to stay in the state because they are performing and also picking up extra money. We have established a young student ensemble also, but in this only the conductor gets a fee. The school administrator communicates directly with the schedule coordinator at the University. The school submits an application to us for half the fee. As soon as they make definite arrangements for a performance, a program of the performance is sent to the schools so that the teachers can prepare the students for what they will hear and see. A follow-up program is encouraged to keep the students interested and reinforce the learning experience. We played to more than 80,000 students in more than 100 concerts last year. We are concentrating on rural areas. We put under \$10,000 in this program.

COLLINS: We have the largest Title 3 program for music in the country and it will be carried forward into a program for all the arts. We are undertaking a \$200,000 budget in the Department of Education to hire symphonies to play in schools, allow for dance programs, ensembles, etc. Every school got three programs so there was continuity and variety. This type of program has to come regularly. There is an advantage in the West Virginia program in that the teachers asked for the program. Our program was given to them. The printed program was sent ahead of the performers so that the teachers as well as the kids could be prepared. The kids were asked to participate but the teachers seemed to resent the programs. This was a private organization. The chamber orchestra did not go over well.

FAGAN: Our groups sat with the kids around them, not on a stage.

COLLINS: We played to large audiences - you can do that only with small audiences. However, with small audiences, it is more expensive and you cannot reach everyone.

FAGAN: We found that it works better if they have to work toward obtaining these groups rather than our giving them the programs.

BURGARD: I think that the real advantage comes from the small group, to get people really interested. This type of participation is the way to reach young audiences. I feel strongly that the State Commission should not get into the scheduling, etc., but just get it started and find musicians to perform. Auditions identify the ability to play and the ability to communicate. Summer workshops loosen up the musicians so that they can reach the kids.

FAGAN: We demand that the musicians exceed the minimum standards.

BURGARD: Independent evaluation is awfully important. The principal ingredient is local participation and local funding. Investigate Young Audiences and see about setting up a chapter and also investigate along Fagan's line, the local do-it-yourself approach.

COLLINS: We have not even undertaken to use faculty members in our performing arts groups because we are not sure that they are of professional caliber. It would be worthwhile to spend a few bucks to have them audition - even groups from surrounding states. Use them only if they're good! Have an expert panel that can give an objective analysis.

BURGARD: No concerts in the assembly hall!

FAGAN: Limit the size of the audiences. You should present the concerts for the educators before putting the programs on in the schools. These in-service workshops are wonderful.

Program # 4 - PILOT "ARTIST IN RESIDENCE"
PROGRAM
To put some artists in residence in

selected schools for varying lengths of time to see what effect this has on the students.

Artists in Residence
at \$400 per week average -

Painters and sculptors and potters would leave some work of art with the school. Also use composers, writers, theater directors, etc.

1969-70 - Aim at 10 placements

1970-71 - Aim at 20 placements

SENNEMA: Program #4 - Artists-in-Residence - A Title 3 program was submitted by Camden. One part was artists-in-residence for helping students, painting, talking with the students, and then leaving a piece of their work in the schools. This Title 3 program was not approved - Science won out.

COLLINS: Prints in Progress basically takes artists from the Philadelphia Print Group who will go into a school and do a print and let the kids participate in making a print - with small groups. They have made a film which is impressive. They are trying to go national on this program (non-profit). The prints are prepared to a certain stage and then they are finished on the spot. These artists are selected on the qualifications of being good artists and their ability to communicate, etc. In Maine we have not been able to find artists to do this sort of thing. Could this program [Artists-in-Residence] be turned over to the Columbia Museum for administration?

SENNEMA: I don't think so. They have their hands full.

COLLINS: You don't really need a lot of preliminary work - just a few people.

HILLS: We have a great ETV network which could be a big help in bringing great works of art before the public (if they had color equipment).

COLLINS: I believe that it's the **doing** it that's important, to encourage children's interest.

BURGARD: There's a great danger in putting an artist down in the middle of people who don't appreciate what is being done. An in-service workshop in the summer would be a great help in preparing the teachers for this program and getting the philosophy across. The point about TV is first-rate in introducing the program. A really good cameraman could make this type of program a really fascinating experience. MENC is administering a tremendous program nationally (1½ million dollars a year) - a fascinating program of concerts coming into the high schools.

COLLINS: Filmmaking is a wonderful project - both still pictures and movies. We got great response to a workshop in this area. The response was tremendous. This is great even for students who are close to being dropouts.

BURGARD: This is a great area for Program #3 [The Young Audience Program]. Films are a major part in teaching - even in subjects like English - and encourage kids to read books completely, etc. They even have film workshops to teach them how to make their own films, to write the scripts, etc.

COLLINS: It is a major Title 3 program - films helping children's language to improve, helping their reading, etc.

HILLS: Films have the image of simply entertaining but it is a great educational tool. Films are wonderful for training workers. The state has equipment (which is not being used) for this purpose.

SENNEMA: We do have people trained in cinematography who could make use of this equipment.

BURGARD: The State Arts Supervisor - film could be a big part of his area of responsibility.

Program # 5 - BOOK ON COMMUNITY ART EXHIBITS
To commission the writing of a book on the "how to's" of instigating, coordinating and carrying out a community art exhibit.

Research to be done during 1969-70 under present budget. Publishing in 1970-71. Initial printing of 2,500 copies

estimated at \$2,500. These will be sold at a price set to recover some of the cost.

BURGARD: Program #5 - a book on Community Art Exhibits - I think it would be a great idea to write a pamphlet or even have a film strip or a set of slides to aid in this project.

COLLINS: This is not my cup of tea - I could not care less about community art exhibits. I think an opportunity should be given for good works of art from outside the community to be exhibited in that community. I believe local people can always find a place to show their work through local organizations, etc. I believe good works from other areas and states would be more advantageous.

SENNEMA: We have been sending judges to these shows to try to upgrade them to some extent. I have to deal with these organizations and have repeated requests for the same kind of information. A booklet would help solve this problem.

FAGAN: A workshop for these people would help show them how to do better work and help them distinguish better work of others.

BURGARD: An art show is marvelous even though there is some awful stuff. We must not deprecate them. This is a legitimate part of the State Art Commission activity and these people should be helped. A lot of time should not be spent with these people but a booklet would be helpful in getting the inquiries off your back and cut down on clerical work. Your booklet on publicity (by Zane Knauss) was excellent.

COLLINS: This is a way to keep from being identified with these community art exhibits.

BURGARD: Don't worry about identification. Just don't award prizes because this makes the difference.

FAGAN: These art exhibits get the art out on the street which is where it is seen by multitudes who normally see no art.

COLLINS: At the moment we are getting only the trash out of the galleries. We need to get the good art out of the galleries before the public.

August 21, 1969 - P. M. [Adjourned for Lunch]

Program # 6 - SURVEY STATE-OWNED ART WORK
Hire one qualified person to survey
and catalog all art work owned by the
State of South Carolina.

1970-71 Survey and photograph - \$5,000
1971-72 Catalog and Print - \$1,500

SENNEMA: Program #6 - Survey of State-Owned
Art Work - We have a state art collection of 17 pieces
worth about \$14 or \$15 thousand which is handled by
the Columbia Museum of Art.

COLLINS: Maine appropriates \$2,500 each year
which can be carried over - \$25,000 is available now to
maintain our state art. An appraiser came in and gave
an insurance appraisal. This should be a separate finan-
cial appropriation each year to keep your art holdings
in good repair. This should not be a part of your pro-
gram budget.

SENNEMA: We need to find out what there is and
impress the legislature with how much the State owns
and what should be done to keep it up.

BURGARD: Include the words "appraisal and con-
servation" in the program.

COLLINS: It is a worthwhile thing to be done.

Program # 7 - ENDOWMENT FUND

Provide up to \$2,500 on a dollar for
dollar matching basis for groups start-
ing new endowment funds or up to
same amount for matching new money
in re-activating inactive funds. Adver-
tise during 1969-70.

1970-71 - \$10,000

SENNEMA - Program #7 - Endowment Fund - the pro-
gram is necessary but the figure is arbitrary. We need
to encourage groups to start these funds.

FAGAN: I am completely against this - it should not
be the work of the state agency to do this.

COLLINS: I don't find endowment funds very excit-
ing.

BURGARD: I am inclined to think it should be way
down on the list. I don't think you should encourage it
as an official state policy.

Program # 8 - MUSEUM APPRENTICE PROGRAM

To provide employment opportu-
nities in museums for young people
who might consider museum work as
a career. 50/50 matching with muse-
ums. To begin Summer of 1970.

One placement with each art museum
in Columbia, Greenville, Charleston
and Florence. Hire one youngster for
each at \$60 per week for 10 weeks,
\$600. Half paid by Museum, half by
SCAC. $4 \times \$300 = \1200 in first year for
SCAC.

SENNEMA: Program #8 - Museum Apprentices - It
came out of a notice about a federal program for put-
ting high school kids in museums during the summer
to encourage their working in this field as a career.
This is also the long-range objective.

FAGAN: It would be more valuable to catch the
people coming out of college.

BITTERMAN: It would encourage the kids to follow
up in college with work which would prepare them for
this as a career.

COLLINS: We have had summer seminars for high
school kids to expose them to this type of work. The
museums need this type of help because the legisla-
ture has cut their requests for funds for staff very
drastically.

Program # 9 - PERSONNEL REFRESHER

To provide opportunities for arts
leaders to travel away from their home
base in order to study, observe and
generally refresh their perspective.

to begin 1969-70, aim for 10 placements in 1970-71 averaging \$500 each, half paid by SCAC. \$2,500 in 1970-71.

SENNEMA: Program #9 - Personnel Refresher - N. C. has been sending teachers to Washington to museums etc., but I suggest taking community choral directors and orchestra conductors and theater directors who haven't been out of state and get them exposed to something exciting and creative. The problem is whom do you do this for.

COLLINS: Would this be professionals or just anyone in the institutions?

SENNEMA: The key artistic person in the organization.

FAGAN: Would the program pay expenses for persons to go to national conventions, etc.?

SENNEMA: Yes, I think that should be included.

BURGARD: Do you include administrative personnel? I think this is good but think you should move the limit up to \$1000 per person per trip.

COLLINS: Would you ask persons to submit their ideas of what they would like to do?

BURGARD: It would be individual grants (study grants). It takes a lot of time to administer individual grants. I don't think you should exclude academic personnel. Maybe first priority should be given to non-academic personnel but not exclude the others completely.

COLLINS: I agree with this but I think it will cause a lot of administrative work - I also think it should be raised up to \$1000.

Program #10 - STATEWIDE AWARDS FOR EXCELLENCE IN THE ARTS

To reward individuals and/or organizations for distinguished contributions to the arts in South Carolina.

Plan during 1969-70, implement in 1970-71.

Awards - \$1000
Publications - \$ 600

SENNEMA: Program #10 - Statewide Awards for Excellence in the Arts.

COLLINS: We do this [in Maine] and this year we will have six awards. We give a piece of sculpture, bas-relief, or welded metal sculptures, but we have discontinued putting a plaque on them. We have talked about music composed and dedicated to the winners.

BURGARD: I think this (starting an awards program) is something you definitely should do. A positive commendation has long range effects and inspires people to come up to a higher plane.

COLLINS: Selections are made from a committee within the Commission, but this committee is not publicized. We don't want an outside committee selecting these. It is called the Maine State Award. We want to be able to say that this is our selection. We had a state award banquet and got terribly good publicity. It cost \$1,000 per year to commission a sculpture to create the awards. We include announcement of the awards with our annual report.

BITTERMAN: Do you emphasize new achievement or achievement over the years?

COLLINS: The first two years or so we acknowledged long range accomplishments, but now are getting more to new achievements.

Program #11 - EXPANSION OF AFFILIATES PROGRAM

Increase number of communities coming under this program and length of subsidization.

During 1969-70 we will have 3 at \$5,000 each budgeted. In 1970-71 expand to 6 (keeping first 3). \$15,000.

SENNEMA: Program #11 - Affiliates - we are going into a community that does not have an arts program and setting up an office with someone to organize choral groups, arts classes, etc., and we hope the government of the community will participate in this.

The money would be for salary and office space. We will actually start this program this year (1969-70) but wish to expand it in 1970-71.

COLLINS: I would like to know a little bit more about it but think it's very good.

Program #12 - PURCHASE "SHOWMOBILE"
AND PROGRAM IT

Make vehicle available to groups wishing to extend their services and do some of our own programming.
\$30,000 purchase price.

SENNEMA: Program #12 - Purchase Showmobile and Program It - This [1970] is our Tricentennial Year - I feel that purchase of a showmobile will not be included in the Tricentennial plans. The purchase price is about \$35,000 - we would like to take a children's theatre presentation into all 46 counties. The Commission thinks it might be worthwhile for us to consider purchasing it and doing our own programming and also making it available to other organizations. It is a great big van on which one side opens up to make a stage. Many communities have no facilities at all for presenting programs and have to be passed up.

FAGAN: At least one full-time man would have to be involved in programming this sort of thing.

SENNEMA: It would be a tool to get into areas for presentations.

FAGAN: This would be a big, big job, a lot of expense, and a lot of time - would it be worth it?

HILLS: There is probably a lot more productive equipment that you could buy for \$30,000.

SENNEMA: It is not high on the priority list and would have to be investigated thoroughly.

BURGARD: A new program idea is to reach the other 96% we are not presently reaching - concerning the problem of the rural areas. The level of appreciation is pretty low in rural areas and ghettos (he told the story of an arts center given by a wealthy family). Concerning decentralization [Affiliates Program] suppose you did divide up the state into four regions

and put a person into each of those four areas to work with the people and develop interest. These persons would be aware of the problems because of community identity. I think people should be made aware of what is available. This community identity will bring the local people's interest (such as a locally-made quilt show to bring the local people into the museums). That is the problem - to bring about real community response so they will take charge of these programs after the programs are established. Maybe you could add a little on to an existing man's salary to be the regional supervisor for the rural arts programs. Maybe you should hire someone for a year's study grant to research this. A report could be given at the end of a year to show how local programs could be used if one of the arts commission people could go in and put things together to use these existing programs for arts work. Facilities is one of the main gripes. But the artist is the most important element, and the facilities would come second. We do things backwards in this country. We should place emphasis on expertise. Maybe we could make renovation grants available, or even survey renovation grants. Factories, old churches and many other facilities can be made interesting and much more advantageous than new buildings. An old and existing structure is such a challenge for artistic improvements. Artists need a home away from home in which to come together and create. Maybe renovation money could be put to use for this sort of thing. This is politically a very palatable program because it is so tangible. Legislators like to see a person put in their community to help organize community programs.

HILLS: Do you have any coordination with the Department of Parks, Recreation and Tourism?

SENNEMA: Slight.

FAGAN: In West Virginia three different departments put funds into cooperating on one program.

HILLS: This is something we need in our own state - cooperation between different agencies on a program. Certainly this Commission, the Tricentennial Commission and the Department of Parks, Recreation and Tour-

ism should be able to work together.

SENNEMA: There is a communication problem between the Tricentennial Commission and us, but we are helping the Charleston Opera Company to hire a manager and the Tricentennial Commission is giving funds to put on an opera appropriate to our State history.

HILLS: I have heard that the Tricentennial Commission has contracted for a \$300,000 film. This money could have gone to a filmmaker here in the state. It would have let our people participate in a major project.

FAGAN: The U. S. Department of Commerce is going after funds to put theatres in the state parks. I think one area has been by-passed - the area of teachers. We should hold workshops, clinics, etc. for classroom teachers too. I am working up a pilot project on this about in-service sessions and workshops. I think this is just as important as reaching the students.

BURGARD: I think we should change Program #2 to read, "Improve our Program in the School Curriculum".

FAGAN: I find our delegates very open to this sort of suggestion.

COLLINS: I would like to discuss facilities and regional offices. We have a lot of opera houses that are in bad shape. I think a renovation program could be very beneficial to our area. The branch office idea appeals to us but it is a question of money. You really need to put a salesman into a job of this sort, and you must pay him enough to get him to put his whole self into the job. Is there a possibility of getting hold of some of these regional men? We should take advantage of people that are already involved, such as a head of a community arts council.

BURGARD: Of course we must be careful of the people that we put into jobs of this sort, but if there are people who could be helpful and we already have them on payroll, so much the better. The suburbs of the big cities need this sort of thing just as much as the rural areas. If these men (such as director of CAC) are not good enough for this sort of thing, the job would not be automatic, but you must be very selective. Ultimately

you would want a full-time person in there anyway.

FAGAN: You must find a live wire, a motivator, a promoter, who can really get things going rather than a definite office set-up or something formal. These people could even work out of their homes and perhaps we could pay just a part of their total salary.

COLLINS: This I am more in favor of than the formal office set-up. These people could be field representatives and not necessarily art experts.

HILLS: Our technical education programs have been extremely successful. The community provides the schools and the state provides the teachers' salaries. Some adaptation of this could be very successful. A traveling arts circuit could be successful going from community to community. If a county had a creative arts center, then the Commission could provide programs in that center. If a community would provide the facility, then the Commission could promise them certain programs each year.

BURGARD: You can program whole productions on a circuit - people like very flexible programs such as are presented in Canada where brief, informal presentations are staged.

TRAPP: The regional TEC centers are already set up and perhaps we could find a live wire at each of those centers for this type of project.

HILLS: Our state was being by-passed by new industrial plants because we were not training people to work in any industries. Therefore we had to set up training schools to induce industry to establish plants here. We train people with their methods so that their plants can start up at a certain time with trained personnel ready to go.

SENNEMA: Some of them are teaching art.

HILLS: We need this type of diversification in the centers. We need to develop creative talents and most people realize our need for this. The community supplies the funds for the buildings and the state picks up the program from there. Richland TEC has \$5 million in it.

BURGARD: The whole thing is awesome. Using your

hands creatively is a natural conversion into the plastic arts. Suppose we added a couple of units to these TEC centers so that our students who will never go to college will have the opportunity of learning creativity with their hands. You can turn people on with films. The Electric Circus in New York was the most exciting place I have heard music. It is a discotheque with films in some rooms, performers in others, refreshments in a separate room, even lounges. There is a freedom in a setting of this kind and more awareness of the arts in such surroundings. South Carolina can do it just as well as New York or anywhere else.

FAGAN: Concerning their art facilities centers, perhaps the Arts Commission could supply the architect who would do a design to renovate an old place for a community.

BURGARD: There is a man in New York who has the most exciting talent for working with old places.

COLLINS: Perhaps we could come up with a book of sketches of buildings that communities could use to renovate with.

HILLS: Missing from the curriculum in the Technical Education Centers is Creative Technology (or Imagination). We need this sort of thing desperately. The Arts Commission could help along this type of program.

(Mr. Sennema read through the Scope of Services and budget chart.)

BURGARD: Have you talked about private fund raising?

SENNEMA: Yes - we attempted a bit of private fund raising and sent out a brochure on the State Art Collection which gently solicited contributions. We contacted one industry and got a promise of \$500. We have not worked hard at it, and it appears that it could work.

BURGARD: How does it work now if private contributions are given?

SENNEMA: We simply accept it and spend it.

BURGARD: You should be careful about blanket appeals for funds. It could encourage resentment. Gordon Hanes is opening a new plant up in Hartsville and is very interested in the arts; he is also a very good friend of mine. He should be tackled to support your program. I have always followed Sandy Dunbar's Association in England. They have one program - a touring program - and they provide a block booking service. They talk with all bookers and go down to London and bargain with agents for different artists to go into these small towns and present programs.

SENNEMA: I tried this several years ago but it was tremendously difficult to get groups to book cooperatively.

COLLINS: Have you done much regionally?

SENNEMA: We had a meeting of arts commission directors and recreation directors of Georgia, North Carolina, South Carolina and talked about making a film of first class arts programs in recreation settings. We talk about regional programming from time to time but it just doesn't seem to work.

MCINNIS: The Scope of Services should state your areas of responsibility. And the objectives should be put in order of priority. We will just try to add a little dimension so that we can see where this year's budget fits into things for the years ahead.

COLLINS: You have the problem of identifying a six-year plan. Do you see any of these taking precedence in each year?

SENNEMA: My problem is I want to do all of them right now!

COLLINS: How do current programs fit into this new program?

SENNEMA: We will weed out the programs that don't work and continue the ones that do.

FAGAN: Is this new money except for the affiliates program?

SENNEMA: Yes. It is difficult to say that we will spend certain amounts this year and certain amounts

that year, but we must do this and update the plan from year to year.

COLLINS: Any six-year plan must be changed or you will be stifled and will not grow.

SENNEMA: I can give you a complete breakdown of expenditures by program and program areas.

[Mr. Sennema brought out Projects 1968-69 Sheet and Anticipated Budget for 1969-70. Reviewed the two budget sheets.]

SENNEMA: The new budget that goes in September 15 shows an increase in the Art Education program area.

HILLS: When you submit your budget, you may ask for anything that you think you might need. Don't worry about how anyone will feel about it. Submit anything you want as long as it is backed up by good solid logic. The board will cut out anything they don't feel is necessary.

MCINNIS: The state is broken into ten areas by the Division of Planning and Grants. Some of the agencies are using multiples of the basic units.

HILLS: If you ask for a number of things, include a priority rating. That way they (State Budget and Control Board) will know what you prefer to have and they'll tell you what you can and can't have.

SENNEMA: We have to have special legislation to be allowed to carry money over from one year to the next.

COLLINS: The terminology is almost the same in the two budgets. What are your major program headings?

SENNEMA: We should talk in terms of program areas.

FAGAN: Should we group these programs into three different categories?

BURGARD: I have already put these into categories.

SENNEMA: Affiliates program is where we go into a community and help them hire a person to start some programming. This will be done in three commun-

ities and will be the same sort of person as the Regional Field Representatives we have been talking about except they will work only in the communities.

(Mr. Burgard read off his categories.)

BURGARD: I did not add the endowment program, museum apprentice program and the showmobile program.

MITZE: The Federal administration has put a ceiling on our endowment program of \$17 million. The states should not be affected, but you will be hearing more about this. \$38,363 will probably be the figure for this year.

BURGARD: The State Art Collection - is it all purchases?

SENNEMA: About 95% of the funds are for purchases.

BURGARD: Are you going to commit yourself to a certain amount of purchases of works of art each year? If you own it, then you are responsible for it. You have the problem of conservation, insurance, shipping, damage, and your problems will continue to grow rather than decrease. I am leary about any state councils committing themselves to anything that isn't flexible.

FAGAN: We have the same thing that we call the Purchase Award Program.

SENNEMA: This is a total purchase program. We have some excellent artists in the State but the State has never recognized them by buying any of their works. We have purchased some from these artists and that way we have increased their prestige within the State. We can put this collection on tour and make it available for our citizenry to see. There could always be the problem of its becoming inflexible but I don't see it as a problem at this point.

COLLINS: We gave a small grant to a summer gallery to go from a summer operation to a year-round gallery. This encouraged school visits which were helpful. They also sold \$36,000 of paintings and some of our home artists were able to make money.

SENNEMA: There are several possible approaches to this. There is an advantage in putting some of these works of art in the Governor's office from time to time.

COLLINS: Could you get this same art on loan?

SENNEMA: We might be able to but we wouldn't have the control we now have. We could start giving these paintings to museums from time to time to keep the collection from becoming unwieldy. At the moment it is just a decent-size collection for a showing.

BURGARD: When you establish an official state art collection it puts you on the line for artistic judgments which I feel may haunt you. People will want to be included in the collection for prestige. You will be known by the quality of your collection. There will be a stigma. There should not be the official designation of a state collection. I do believe there should be a state - purchased collection however.

MITZE: The danger will increase over the years as Ralph (Burgard) anticipates. However, I think one of the best things you can do is to take a stand and say this is bad or this is good. If the Arts Council doesn't say this, who will?

SENNEMA: Perhaps we should have the directors of our museums be the judges?

MITZE: What would you do if a painting should become famous or what would you do if you were embarrassed later on by a painting you own?

COLLINS: What if a painting turns out to be absolutely obscene?

SENNEMA: The answer is that the committee is aware that the paintings will go to small towns where the people will not appreciate obscene paintings, so the committee will not select them.

COLLINS: It could cause a real uproar if someone takes exception to a painting selected by the State Commission. I feel I can do more for the state if I have professionals do the job and I simply stand behind them.

BITTERMAN: Couldn't this happen anytime a building is designed and furnished with art work - someone could take umbrage at them?

COLLINS: Yes, this could happen.

BURGARD: I think the main point is that state councils should try to give purchase awards, but I feel you should make amounts available to museums each year to purchase paintings for their collections. The money would be given to museums on a matching basis and they would have to select their own paintings. Obscenity in the arts is an issue that is just coming on strong and which you will have to face. It has not been a big problem in the past. "Affiliates" - please explain.

SENNEMA: Affiliates is a two-part program, and the first part is taking organizations already in existence and asking them to be an affiliate of the South Carolina Arts Commission. They would have someone on hand to be a go-between with us. The Spartanburg Arts Council will be an affiliate with us, and Beeson will be in touch with people of the community who support us. This really involves no money. Part 2 - \$15,000 has been set aside, \$5,000 for each of three communities. We will go into the community and hire someone as an arts coordinator to set up shop and try to get an arts program going in the community. This is for communities that are geographically isolated and have little or no arts activity at this time.

BURGARD: This parallels my term of Field Representatives. Perhaps they could be brought together into one program. I have a question about the term "affiliate" because to the public it could have connotations you don't wish it to have.

SENNEMA: I don't see the label as anything insurmountable.

COLLINS: Maybe we should move Field Representatives from (program category) IIIC to IIF under affiliates.

SENNEMA: Maybe we should put these new salaries in with administration.

BURGARD: No - it must stay under the term "program". Keep it there for the purpose of budget balance.

MCINNIS: I agree.

BURGARD: I do think that we should combine the affiliates and field representatives programs.

[Adjourned for the Day]

August 22, 1969 - A. M.

(Discussion on where in the budget certain items would be changed)

BURGARD: On budget, travel will also go up under administration.

SENNEMA: No, I don't think so. Only John's salary will move up.

COLLINS: Don't rush it because if he works mostly with field representatives, his salary would remain under programs. I would fight tooth and nail to keep that item out of personal services.

SENNEMA: Ours has to be spent out of that category.

MITZE: If you get the \$100,000 [from the National Endowment for the Arts] there will be some flexibility in how it may be spent. Some may be available for administration.

SENNEMA: Our attitude concerning Federal money is to not depend on it, but to know how we'll use it if it does materialize.

MITZE: The original policy for not using endowment money for administrative purposes was good. A lot of states are now running into a ceiling for spending administrative money and a new Endowment policy could help that problem out. You are getting a letter about changing the time schedule for submitting applications. Maybe the applications should come in the first of July and the programs on the first of September or October.

SENNEMA: About the Budget, we made revisions and additions yesterday. Please help me to estimate

what costs might be involved at the beginning and later as the programs develop. We will have to assume that these programs will continue and be successful. If not, next year we can delete them.

BURGARD: Maybe TV and Radio Spots should be up under Performance/Exhibits?

TRAPP: Does HUD have programs for arts facilities?

BURGARD: Perhaps there are one or two places where we could get funds for this type program.

SENNEMA: We could call it the Arts Facilities Program and put it under #2 of the budget. Norman [Fagan] suggests that we combine (on paper) our present programs and the proposed programs.

HILLS: We were speaking yesterday about crossing state boundaries such as helping to support Brevard so that they would take our talented students. This would be cooperating with other states for a purpose. Several counties collaborated to put up a TEC Center. These centers are in the hands of the Committee for Technical Education under the Board of Education. Maybe Dave (Sennema) could get with Wade Martin to talk about a creative technology course at the TEC center. (The Imagineering course mentioned before).

MITZE: Perhaps the term Creative Center would be all you would need.

HILLS: I only put the word technology into it to make it more palatable to the people and to the technology directors.

COLLINS: Clark, (Mitze) will you please go through the budget and fill in the amount to be received from the National Endowment during the next six years while we go over the programs? (followed by great waves of laughter and hilarity)

SENNEMA: Arts Organization Personnel Development - we would hope that this program would continue at least at its present rate of funding. I don't see an increase in this program as some will drop out, etc. We might think in terms of 10% increase because of what would happen to salaries in general.

COLLINS: Let's go through and assign a priority and

then come back and work at the dollar level.

SENNEMA: Is that the best approach or should we figure what things will cost, then assign priorities.

MITZE: I believe the two are pretty interchangeable because the cost of a project might have something to do with how it fits into the priority schedule.

SENNEMA: Let's go through and rate the new list of programs as a, b, etc. Our consultants' program has been very successful because we volunteer consultants to help build up a weak program when an organization asks us for help. These consultants generate a lot of ideas on the local level. I believe consultants should stay at the same funding level. State Art Collection . . .

FAGAN: Let's assign dollar amounts to each of these programs as we go down.

HILLS: Let's assign the dollars on the basis of what we would like to see the program have.

FAGAN: We are not talking about developing the budget as such. The budget would be developed from this plan.

COLLINS: If everything on the list is an "A" priority to Sennema, then we as outsiders have to make the cut - off.

SENNEMA: Concerning "Other", the two native crafts of South Carolina are pottery-making and basket-weaving which is why we sponsored an ETV film on these two crafts. Should the State Art Survey be started the current year or be put off into 70-71 budget? Let's start with that category.

COLLINS: This figure (\$5,000) seems kind of high. I don't think it would be that big a job.

FAGAN: Anything on a state university or state-owned department would have to be cataloged, and this would be a tremendous job. It would be a full-time job for at least a year.

COLLINS: Could take more money; I agree.

SENNEMA: Please elaborate on what kind of person

this should be and what should be done. Should we have an appraisal done at the same time as the cataloging? How extensive a cataloging job should be done?

HILLS: What are you surveying?

SENNEMA: What art does the state own, where is it worth and what condition is it in.

GLENN: Would this be county and city owned?

SENNEMA: No, strictly State.

FAGAN: Perhaps you could employ - on a part-time basis - a person at college, etc. to research his own area.

COLLINS: I would think you could demand the information from the heads of those institutions or each government department. They should give you an estimate of how much insurance is on them, etc.

MITZE: It can be very vague as to what is state-owned or not. Faculty members could have painted a picture which had hung for years without actually being state-owned.

HILLS: We have a General Services Department that handles insurance and that sort of thing. What real practical value would there be in knowing what we have?

MITZE: You won't know until you know what you have.

GLENN: The state has all of a sudden acquired art in a house at Beech Island that is not cataloged, etc. The value of having a catalog of the art is just in knowing what assets the state has.

BITTERMAN: Also the state might want to have a showing and send the art to museums.

GLENN: Perhaps we should do an inventory first before we attempt a catalog.

COLLINS: I don't think it should cost you anything to get these state agencies to respond for this first year.

MITZE: I agree.

HILLS: These departments might perhaps tell you it's none of your business what they have.

MITZE: I would suggest that you ask the Governor to write the initial letter.

HILLS: That might do it but I just wonder what kind of cooperation you would really get. You are being very idealistic about this.

GLENN: This situation (not knowing what art assets the State has) should not be allowed to exist just because it has in the past.

SENNEMA: I think that we are not going to be able to get anybody else (other State agencies) to do it for us. We are going to have to do it ourselves.

HILLS: We used to get service done by hiring graduate students to do this type of work for us. Graduate students have got to do a thesis anyway. Also professors during the summer and between semesters would be glad to do extra work for extra money.

SENNEMA: I think we should assign someone to do this job and give them the backing of our office. We must be able to turn the responsibility for this over to someone we would hire.

HILLS: (to Sennema) As Clark (Mitze) said, you find out what you can and let that be the first step.

MITZE: Perhaps the survey is completely beyond the Arts Commission's office's capabilities but you won't know until you try. Won't you find that a good deal of this art is worthless prints? How much of this art will really be good art? It would be worthwhile to know.

COLLINS: That is why I think you should get a list from the departments and then you could follow up on what seems worthwhile. This could cut down on the work. We had a basic list and worked from that in tracking down art in our state.

HILLS: I do think an inventory is good and perhaps there should be more concern about this type of state property, just as there should be about office equipment and typewriters.

BURGARD: I think we should move on. I am really concerned about the term "affiliates". I don't object to your liaison with local organizations but be wary of implying that you endorse them.

GLENN: I think that point has validity.

SENNEMA: You lean toward putting the personnel into the category of Field Representatives?

BURGARD: I feel \$35,000 would be a good figure for '71 because you might have part-time people the first year and cover their travel, etc. This could be high because a lot of them might operate out of their homes.

BITTERMAN: I feel the affiliates should remain separate and have them only as institutions and have the Field Representatives as personnel.

SENNEMA: (At this point Sennema talks out loud about the concept of the "Affiliates" program and decides that it actually should be divided into two separate programs as everyone has been urging).

FAGAN: Really the first part doesn't need to be listed in the budget and the second part could be listed as Field Representatives.

SENNEMA: I agree that Part II could be called "Field Representatives" and put \$15,000 under F. R. in Part III. Then in '71 we could go to \$28,000 for establishing salaried Field Representatives. We will do what we can this year with the \$15,000 and add the other F. R. for the next fiscal year.

BURGARD: I project four additional people (Field Representatives) for next year.

BITTERMAN: How many communities were you planning to include?

BURGARD: I think you have really got to sit down and think it through. It is a really major decision and eclipses everything else on the budget. It involves decentralization in every way. It could be handled like the Toronto granting agency which has regional offices which handle the grants, etc. They handle everything and are fully staffed. This program could be handled in this way if you decide to take it up.

MITZE: Are you trying to do a political thing by setting up regional offices?

SENNEMA: No, we are trying to get into small communities that we have not been able to get into before. This has been one of our major weaknesses.

MITZE: I can see there is a great need but I wanted to be sure of the rationale. Does the State University have a continuing education program you could be connected with? This is a possibility.

(Mr. Burgard read out his proposed '71 budget list.)

BURGARD: Perhaps the Teacher Training Program could be done for a lot less than \$10,000. EPDA has certain on-going programs into which this might fit. The Arts Facilities Program along with the Field Representatives are two whopping big issues. This is the program where the Commission makes programs available to communities that will provide facilities for performances. You have to approach it with a good deal of sophistication. I think you should have a report made. The \$5,000 is for some sort of investigation into the possibilities of this (facilities) program. The \$20,000 for '72 is for developing this program with equipment.

COLLINS: I think \$10,000 would be more appropriate for this program.

BURGARD: We talked yesterday about a possible tie - in with technical centers.

HILLS: I think it might be important for the Commission to start a new, tangible, exciting program soon. Get the people interested by showing them something or taking a "happening" to them.

BURGARD: This is a good thought. There is a crew in New York (Globist Brothers) that is working on a fascinating idea. They are setting up screens for separate images. The programming for each screen is worked out months in advance in their laboratories. It can be carried to places in trucks. They are working on an exhibit of the human head. You could take a photographic team and turn them loose in a small town and develop a program that could bring about community enthusiasm. It could have an enormous

impact.

COLLINS: This would take an enormously creative team or it could be deadly dull.

SENNEMA: The report from the evaluation team suggested we separate the calendar from the Arts-Letter and increase the frequency of the mailing.

MITZE: There are two different kinds of arts letters. You can have different designs for them. The one I put out from our office doesn't cost us a thing except printing - it strictly circulates the news. Some States' newsletter formats are fancier than their content. They don't really say anything.

SENNEMA: We are doing five newsletters and five calendars this year, in alternate months.

GLENN: I wouldn't cut back on this at all because it identifies us in a tangible way. It does a selling job for us at this time.

MITZE: If you are trying to get information to people, the more you do it, the more effective job you do. We anticipate keeping our state letter the way it is.

COLLINS: The response to our newsletter has been tremendous.

MITZE: We want endowment to do a printed publication, but we couldn't do this every two weeks.

COLLINS: Our mailing list has blossomed from 2500 to 45000 without any publicity on our part.

SENNEMA: We think the list we have is of people that are very interested in the arts. It's not scattergun at all.

MITZE: Is \$7,500 enough for '71?

HILLS: The Sandlapper magazine is a well-done magazine and is a magazine to be proud of. Perhaps this commission could work out a department in their magazine.

SENNEMA: We prepared a calendar for their magazine up until a few months ago. It just became too much for us to handle.

GLENN: I think the Arts Newsletter is one thing that makes people aware of the Arts Commission and it is easy to read.

[Adjourned for lunch]

August 22, 1969 - P. M.

SENNEMA: Let's review these budget figures for 1971.

(The figures were read over by Ralph Burgard.)

SENNEMA: Radio and TV Spots - I believe this can be a very good way for us to reach the masses who have no other exposure to the arts.

FAGAN: Do you anticipate this as a continuing program? The Evaluation team felt that you were paying too much. Is it done by ETV?

SENNEMA: No, this is a commercial job and it is run as public service over our local television networks. We paid \$4,000 for filming three TV spots. One was animated. We have been working with a film maker but I feel we should work with an advertising agency who is tuned in on the arts.

BURGARD: I think this an excellent program.

FAGAN: I believe you can get a fine creative person to do this.

COLLINS: I think you should have this before the people constantly - we should put the arts before people just as we do the sports, etc.

BURGARD: This should be good creative stuff. Should we make this \$8,000 for next year?

FAGAN: I think you should consider using an ad agency to make these spots.

BURGARD: The Young Audiences Program.

COLLINS: I don't see how you can do Young Audiences on a broad scale without (the Commission) paying for all of it.

MITZE: Yes, you can. Missouri has a broad scale program that is partly paid for by the audiences.

SENNEMA: I don't mind paying for all of it for a year as bait.

MITZE: In Missouri we had demonstration concerts which were paid for and then the schools would be responsible for paying for the following concerts.

COLLING: Is there validity in investigating Washington State's concept of Young Audiences?

MITZE: In half the states I know about, it has been an assurance of mediocrity to get involved with the State Department of Education.

COLLINS: In the cases I know of, the State Department of Education would act mostly as bookers and agents.

MITZE: Dave, (Sennema) would you get any kind of support from the Music Performance Trust Fund?

SENNEMA: I tried to deal with them while I was with the Music Festival Association but had no success.

[Mr. Bitterman showed the films of the Television spots.]

SENNEMA: Young Audiences? In '71 we're limited by the number of qualified small ensembles in the state and the communities interested. If we had 50 performances in '71, or rather 50 locations with 3 performances, it would be \$15,000. Maybe we should shoot at less than that. Maybe we should make it \$12,000 for next year. Statewide Award - \$1,600 is adequate if you publish winners in the annual report instead of doing a separate publication.

COLLINS: Summer Arts School Study - would you see this as growing into all the arts?

SENNEMA: I see that as a distinct possibility.

COLLINS: You will need more money then if you are going to start out in one area and then expand it.

FAGAN: You should get copies of Title 3 programs and look at camps in the state.

BURGARD: You perhaps should have it all at one location.

SENNEMA: I have the feeling that \$3,000 would do it (the study). Community Art Shows - I need help with this. We need to hire someone to write this. He should visit around and get ideas. Who do you get and how much do you pay someone to do this sort of thing.

BURGARD: I don't think he should do a lot of traveling. One clothesline show is pretty much like another. One or two opinions would be sufficient.

SENNEMA: Should I offer a flat fee for doing this sort of job?

BURGARD: It doesn't have to be expensively done. This man should research what kind of literature has been done on this type project previously. He should be able to dig up some information on this.

COLLINS: Perhaps a letter to State Councils would be the ideal way to do this. A person who knows what he is doing can write it in a month or 6 weeks.

SENNEMA: How about \$1,000 for writing the book and \$500 for printing it up?
(General assent)

MITZE: For the other projected years (beyond 1971) why don't we go through and project figures for the totals of the broad categories instead of trying to extend figures for each program.

COLLINS: I do not have to identify programs as line items. I am allowed to apply any money I receive to whatever program I choose.

HILLS: Our legislature seems to be inclined toward more line items and more identification rather than less - even on salaries.

BURGARD: The State Arts Survey, Teacher Training Workshop, and Community Arts Show book are the items I consider should not be top priority. The In-Service Training should be less than a top priority.

(Discussion on what income might be expected from what sources)

MITZE: There is no way of telling what to expect from the Federal Government. Perhaps the states will get \$100,000 each next year. We don't know what is going to happen with it. Currently it is dollar for dollar matching. I am going to try to write it so that the first \$50,000 is dollar for dollar matching and perhaps part of the second \$50,000 could be for administrative purposes and perhaps not be matching.

COLLINS: With government it is hard to do a five-year long-range planning budget because with the government you hardly know what's going to happen from year to year.

MITZE: I really think if we get anything at all we will get the \$100,000 for the states.

HILLS: Don't worry about putting square feet of office space in your justification.

MITZE: I would suggest that you give yourselves growth room in your program areas of \$30,000 or \$40,000. If the \$100,000 federal money comes through you will be asking the State for very little increase from this year to next.

HILLS: I think you are in a position to ask for more state money. It seems that at the outset the state seems to feed more money into new agencies (such as the SCAC).

MITZE: I think you should give yourselves breathing space of \$30,000 or \$40,000.

HILLS: If you are in a genuine bind you can bail yourselves out with the Deficiency Bill in the Spring.

BURGARD: I mentioned yesterday the Quebec exhibit about the traveling media show that reflects the traditions of French-speaking Canada. You have the Tricentennial celebration coming up. Suppose you made a proposal to the Tricentennial Commission for a traveling show about the full cultural heritage of South Carolina. The books, painting, etc. are in a self-enclosed modular unit. It would be ideal to research these new electronic methods. Later you could use the equipment and develop new programming.

COLLINS: It would be a visible program that would absolutely identify that there is an arts movement in South Carolina. You would have to put a lot of money into it. We are working very hard on developing visible demonstrations of action in the state. You have no publication program as such. We are doing publications on historic homes, historic sites, and these will be put in a vacation kit. Publicity is an area you could expand and perhaps hire an agency to develop a hard-hitting program to put the arts in front of the people in the state. I believe you should assess ETV, but it isn't a source of reaching new people.

HILLS: We have had a Confederate Relic Room which has been moved from the Archives Building and put into a new building of its own on the University of South Carolina campus. It has really become a museum of sorts. Perhaps this Commission should be aware of this room. It is just drifting and maybe it should be a part of this Commission.

BURGARD: One thing we haven't really gone at is what you'll do to develop professionalism in the arts.

SENNEMA: This is true. We just haven't felt ready to cope with developing professional companies.

[Mr. Bitterman showed a film produced by the South Carolina Arts Commission: "The Arts in South Carolina".]

SENNEMA: You have done a tremendous job for me in helping to develop this long-range plan. Thank you.

Meeting adjourned

